

MUSIC & LETTERS

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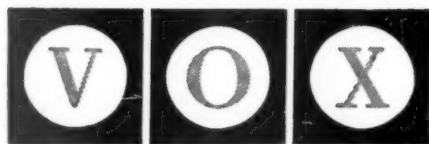
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JANUARY 1957

VOLUME XXXVIII

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AN UNPUBLISHED PURCELL SETTING

By JOHN P. CUTTS

AMONG the various music books recently discovered by the Rev. G. H. Parks in a concealed cupboard in the chapel organ-loft at Stoneleigh Abbey is a large folio manuscript volume 9in. x 14½in. entitled 'The Song Book of Mr. Montrist' (possibly Montriot or Alontriot—the writing is not clear). I have been allowed to consult this volume through the kindness of Mr. Parks and of Lord Leigh, and am convinced that it is important enough to merit being made known to the literary musical world at large, mainly because it contains examples of Henry Purcell's work, two of which are rare enough to redeem the volume altogether from the unjust oblivion to which it has hitherto been confined.

Each leaf of the volume contains six double staves. The volume has been used for the purpose of recording sacred music at one end and secular at the other. The leaves are erratically numbered and there are unmistakable signs that several leaves have been torn out from the unused section lying between the sacred and secular songs.

I now give a detailed list of the manuscript's contents with an indication of manuscript annotation. This is followed by a commentary in which identifications of author of verse and composer of music are made where the manuscript itself fails to show one or both.

This study is in no way intended to be exhaustive. I think it preferable to publish the results so far obtained, in view of the importance of the unpublished setting by Henry Purcell of one of Francis Quarles's 'Divine Fancies'.

Item No.	MS Folio	MS Pagination	Nature of Setting	MS Comment
1	1	—		
2	1	—		
3	1 ^v	—		
4	2	—		
	2 ^v	—		
	3	4		
	3 ^v	5		
5	4	6		
	4 ^v	7		
	5	8		
	5 ^v	9		
	6	10		
	6 ^v	—		
6	7	—		
	7 ^v	—		
	8 ^v	—		
	9	15		
	9 ^v	—		
	10	—		
	10 ^v	—		
	11	—		
7	11 ^v	—		
	12	—		
	12 ^v	—		
	13	—		
	13 ^v	—		
	14	—		
	14 ^v	—		
	15	—		

Instrumental piece F major

" F "

" C "

Give ye King thy judgments.

Bass + organ acc.

Give ye King thy judgments An
Anthem by Dr. Alldrich

Chorus over leaf

4-part chorus, T.A.T.B.

The Earth is ye Ld's

3 Bases + organ acc. Chorus
not filled inThe Earth is ye Lord's etc.
Dr Child

Chorus over leaf

Blank

Blank

O Lord I have heard Thy Voice & was
afraid

Bass + acc. Chorus not filled in

Habbakkuck. For a Base alone

Turn over Leaf

Chorus on ye other side

Chorus not filled in

Blank

Blank

I will Love Thee O Ld my strength

Chorus not written out

Bass unacc.

Psalm: 18

Turn over

Turn over Leaf

Item No.	MS Folio	MS Pagination	Nature of Setting	MS Comment
	13 ^v	—	Blank	
	14	—	Blank	
6	14 ^v	25	Lucifer caelestis olim Hierarchi'ae Bass voice, Bass acc.	Lucifer Caelestis etc.
	15	26	Principes clarissimus	Turne over Leafe
	15 ^v	—	Blank	
	16	—	Blank	
	16 ^v	27	Blank	
	17	28	Blank	Seign Charissimi. Finis.
7	17 ^v	—	Blank	
	18	—	Blank	
	18 ^v	29	From silent shades & the Elysian Bass voice unaccompanied	Bess of Bedlam
	19	30	Groves	Turne over Leafe
	19 ^v	—	Blank	
	20	—	Blank	
8	20 ^v	31		
	21	—		
	21 ^v	—	The Earth trembled & Heav'n's clos'd Bass voice, Bass acc.	H. Purcell
	22	—	Eye	On Our Saviour's Passion. Hen. Purcell
	22 ^v	—	Blank	
	23	—	Blank	
9	23 ^v	—	Were I to choose the greatest Bliss	
	24	—	Treble + Bass voices canon + chorus	
10	24 ^v	—	Nestor who did to thrice man's Age attain	'Nestor'
	25	—	T + B voices as above	Mr Purcell
11	25 ^v	—	Lost is my Quiet for ever	'Lost is my Quiet . . . ' Purcell
	26	—	T + B	Finis

26 ^v	Why my Daphne why complaining	T + B duet	Thyris & Daphne. Purcell
27	Blank }		Turne over Leaf
27 ^v	Blank }		
28	Blank }		
28 ^v			Chorus on y ^e other side
29			Finis
29 ^v	Blank		
30	Blank		
30 ^v	Goe perjur'd man & if thou ere	T & B voices as above	Goe perjur'd man etc.
31	returne		Dr Blow
31 ^v	Kindly treat Maria's day & your	Bass voice unacc.	Cho Celebrate this Festival etc.
32	homage 'twill repay	Bass notation only	The Verse on y ^e other side
32 ^v	Incomplete		The verse. Purcell
33	Come come come let us leave	T & B voices as above	Come Come let us leave y ^e Towne
33 ^v	let us let us leave y ^e towne		H. Purcell
34	Happy as man in his first Innocence	Bass solo, Bass acc.	Happy as man in his first Innocence
34 ^v			Mr Hart
35	Lucinda is bewitching fair	Bass solo, Bass acc.	Lucinda. H. Purcell
35 ^v			End wth the first Strayne
36	Phillis wou'd her Charms improve	Bass solo, Bass acc.	End wth the first Straine.
36 ^v			Courtivill
37	As soon as y ^e Chaos as soon as y ^e Chaos	T & B as above	As soon as y ^e Chaos etc.
37 ^v	was made		
38	Blank		
38 ^v	Blank		
39	Vertumnus flora you that bless the	Bass solo + Bass acc.	Vertumnus, flora etc. Courtivill
	fields		

Item No.	MS Folio	MS Pagination	Nature of Setting	MS Comment
21	39 ^v	—	Blank	If mighty Wealth etc.
	40	—	Blank	
	40 ^v	—	If mighty Wealth that give's ye rules	
	41	—	Bass solo & Bass acc.	
22	41 ^v	—	Blank	Dr Blow
	42	—	Blank	
	42 ^v	—	Blank	
	43	—	Blank	
23	43 ^v	—	Fair Iris and her swain were in a shady Bow'r	Fair Iris etc. H. Purcell
	44	—	T & B dial. + Bass acc.	
	44 ^v	—	Make hast make hast to put on to put on Love's chains	
	45	—	T & B as above	
24	45 ^v	—	He that is a clear Cavalier will not repine	The Old Cavalier and verse (written out)
	46	—	Bass solo unacc.	
	46 ^v	—	Behold behold ye man y ^t with Gigantick might	
	47	—	Bass solo + Treble alternate Bass acc. (figured)	
25	47 ^v	—	Behold behold ye man y ^t with Gigantick might	Behold the man etc. Mr H. Purcell Turn over He Chorus over Leafe Chorus. Finis. A Song. Out of ye Richmond Heires
	48	—	T & B & acc.	
	48 ^v	—	T & B & acc.	
	49	—	T & B & acc.	
26	49 ^v	—	Blank	Sing all ye Muses etc. Mr H. Purcell
	50	—	Sing sing all ye Muses sing	
	50 ^v	—	Incomplete	
	51	—	Blank	
27	51 ^v	—	Blank	Sing all ye Muses etc. Mr H. Purcell
	52	—	Blank	
	52 ^v	—	Let ye dreadfull Engines of eternal will	
	53	—	Bass solo Fig. Bass acc.	

Let ye dreadfull Engines, etc.
Mr H. Purcell
Turne over

—	52 ^v	—	Let ye dreadful Engines of eternal	Bass solo Fig. Bass acc.	Let ye dreadful Engines, etc. Mr H. Purcell
27	53	—	will		Turne over
—	53 ^v	—			Finis
—	54	—			Turn over Leafe
—	54 ^v	—			Finis
28	55	—	Sound sound sound sound ye	Bass solo interspersed with	Sound ye trumpet. Phil Hart
		—	Trumpet . . .	<i>organ</i> in Bass	
		—	Beat ye Drum ye great . . . Nassau is		
		—	come		
29	55 ^v	—	How well does this Harmonious Meet-	Bass solo, Bass acc. Chorus	How well does this Harmonious
		—	ing prove?	scored for two trebles (only	meeting etc.
		—		one filled in) & Bass (not	
		—		clear whether Bass sings, but	
		—		I think so)	
30	56	—	From silent shades	For Tenor-Bass, same as above	Bess of Bedlam for a Tenor—
		—		in a different key	Bass H. Purcell
31	56 ^v	—	Love, Love, Love, Love's but ye	Bass solo. Solo & Bass acc.	Love's but ye Frailty. Eccles
		—	frailty of ye Mind.		
		—	Incomplete		
	57	—	Blank }		
	57	—	Blank }		
	58	—	Blank }		
(32)	58 ^v	—	The jolly jolly Breeze y ^t comes whist-	Bass solo unacc.	The Jolly breeze. Eccles
		—	ling thro' the Trees (later hand)		
(33)	59	—	Instrumental piece	Bass clef figured	
		—	(later hand, I think)		
34	59 ^v	—	Let the Trumpet sound & ye Glass be	Bass unacc.	Let the Trumpet Sound 1702
	60	—	crown'd		Mr Reading
(35)	60 ^v	—	Honest Tom since wee're mett on this	Treble solo & Bass acc. &	Honest Tom. A new Song for
		—	Joyfull Occasion	T + B Chorus (without acc.)	St. Thomas' Day. Coventry
		—	(later hand)		1709. (Verses 2, 3, 4)
(36)	61	—	Instrumental piece written out twice	Bass	'The Restoration', title appended
		—	in different keys first F [♯] minor		to 2nd version & date 1711
	61 ^v	115	Blank		
	115 ^v	= 17	(when volume is reversed)		

COMMENTARY

Sacred:

4. This anthem, to a musical setting by William Cranford, was published in 'Catch that Catch can', 1663, II, 17. Dr. Henry Aldrich's setting here also occurs in B. M. Harley MS 7340, f. 180.

5. Dr. William Child's setting occurs also in B.M. Add. MS 17784, f. 16^v.

6. This item can be identified from B. M. Harley MS 7340, f. 185^v as Dr. Henry Aldrich's setting of the third chapter of Habakkuk.

7.)
8.) Dr. Henry Aldrich's setting of Psalm XVIII.

Secular:

1. Dr. Blow's setting of Thomas Flatman's poem 'The Happy Man' occurs in various B.M. manuscripts. The words were first printed in Flatman's 'Poems and Songs', 1674. In the Firth MS this poem is dated 27 December 1664. The following interesting variants occur from the text as edited by G. Saintsbury, 'Minor Poets of the Caroline Period' (Oxford, 1921), III, 319-20:—

2 life MS: heart S(aintsbury); 8 fire MS: flash S; 18 fear's MS: feels S; 21 rise MS: blaze S; 22 surprize MS: amaze S.

2. Henry Purcell's setting was first published in 'The Second Book of the Pleasant Musical Companion', 1686, xii.

3. This setting, to the best of my knowledge, has never been printed and together with item No. 8 constitutes the major part of the interest of this manuscript. It must remain a puzzle that it was not included in 'Orpheus Britannicus'. Abraham Cowley's 'Pindarique Ode. The 34 Chapter of the Prophet Isaiah', ninety-six lines long, is "through set" by Purcell. The odes were first published in 1668, a year after Cowley's death. Cf. A. R. Waller, ed., 'The English Writings of Abraham Cowley' (Cambridge English Classics, 1905), pp. 211-14. The setting is extant in at least one other manuscript, namely B.M. Add. MS 31460, f. 71^v, ascribed to H. Purcell.

4. Purcell's setting was first published in 'Comes Amoris', 1687, pp. 18-19. The verse is by Katherine Philips, whose poems were printed in 1667. Purcell's setting here contains only the first stanza, the last six lines of the third, and the last stanza. There is the interesting variant—"remitt'd" for "rever'd" in line 8 of the first stanza from the text as printed by Saintsbury, *op. cit.*, I, 601-4. The setting is extant also in B.M. Add. MS 33235, f. 145.

5 & 6. I have been unable to assign the words of these to their author(s). The setting of the first occurs also in B.M. Add. MS 33234, f. 17, ascribed; the setting of the second occurs on f. 13 of the same manuscript, ascribed, and in Add. MSS 22100, f. 56^v, ascribed, 33235, f. 103, ascribed, 31429, ff. 7, 8^v, and 31460, f. 5.

7. This was printed in 'Choice Ayres and Songs to sing to the Theorbo-Lute, or Bass-Viol being Most of the Newest Ayres and songs sung at Court, And at the Publick Theatres', 1683, pp. 45-47. The same setting for a "Tenor-Bass" occurs as item No. 30.

8. I believe this is an unpublished Purcell setting. Francis Quarles's 'Divine Fancies' were first published in 1632, and this particular one occurs as No. 10 in the third book. Cf. A. B. Grosart, ed., 'The Complete Works of Francis Quarles', 3 vols. (Chertsey Worthies' Library, 1880), II, 244. Variants from the text as given by Grosart are as follows:—

3 sky was MS: Skyes were G(rosart); 7 prodigious MS: elegious G; 8 its MS: their G; 9 can MS: Shall G.

The setting is remarkable chiefly for its appealing and sustained melodic line. I reproduce the manuscript copy exactly as it stands (see pp. 12-13). If we are to have some day a complete edition of the works of Henry Purcell this setting must certainly be incorporated.

9. Henry Purcell's setting is here unascribed. It was printed in 'The Banquet of Musick', 1689, pp. 2-3.

10. Purcell's setting was printed in 'Comes Amoris', 1689, pp. 26-28.

11. This was printed in 'The Banquet of Musick', 1691, pp. 8-9.

12. This was also printed in 'The Banquet of Musick', 1691, pp. 21-24, and annotated as having been sung by John Bowman and Mrs. Charlotte Butler.

13. Blow's setting of Herrick's lyric from 'The Hesperides', 1648, was first published in 'Choice Ayres and Songs', 1683, pp. 78-79.

14. Nahum Tate's 'An Ode on the Queen's Birthday 1693', set by Purcell, was published in 'The Gentleman's Journal', 1693, pp. 133-35. The setting in the manuscript is incomplete.

15. Elkanah Settle's 'The Fairy Queen', 1692, inspired Purcell's setting of this song, which was first published in 'Comes Amoris', 1694, pp. 6-8.

16. James Hart's setting was published in 'The Theater of Music', 1685, pp. 62-63.

17. This song was sung by "the boy" in Aphra Behn's 'Abdelazar', 1677, although it was not printed in the play. Purcell's setting was published in 'Thesaurus Musicus', 1695, pp. 6-7.

18. This would seem to be an unpublished setting of Raphael Courteville's. He is represented again in No. 20 in this manuscript.

19. Henry Purcell's setting (unasccribed in the manuscript) of this song from D'Urfey's 'The Marriage-Hater Match'd', 1692, was first published in 'Orpheus Britannicus', 1689, pp. 228-31.

20. Raphael Courteville's setting of this song from D'Urfey's 'Don Quixote' III, 1696, was first published in 'New Songs in the third part of the comical history of Don Quixote', 1696, ff. (2)^v-(3).

21. Blow's setting of these words from Thomas Stanley's 'Anacreon', 1651, was first published in 'The Theater of Music', 1686, pp. 49-52.

22. Purcell's setting of this lyric from Dryden's 'Amphitryon', 1690, was first published in 'Amphitryon, . . . A comedy', 1690, pp. 46-47, and supplement, pp. 5-13.

23. Daniel Purcell's setting of this song from Dryden and Howard's 'The Indian Queen', 1665 (not printed in the play), was first published in 'Deliciae Musicae', 1696, pp. 11-13.

24. This lyric was first printed in 'Wit and Mirth', 1682, as anonymous. It is sometimes attributed to Samuel Butler.

25. This song, set by Henry Purcell, and sung by John Reading and Mrs. Ayloff in D'Urfey's 'The Richmond Heiress', 1693, was published in 'Orpheus Britannicus', 1698, pp. 237-42. The manuscript bears the note "A Song Out of y^e Richmond Heiress".

26 & 27. Henry Purcell's settings of these songs from Part I of D'Urfey's 'Don Quixote' were published in 'The Songs to the New Play of Don Quixote', 1694, pp. 1-7 and 20-26 respectively.

28. This seems to be an unpublished work by Philip Hart.

29. Pelham Humphrey's setting of this song from 'New Court Songs', 1672, is unasccribed here in the manuscript. It was published in 'Choice Ayres and Songs', 1679, p. 57. The chorus part in the manuscript is scored for two trebles and a bass; one treble line is not filled in.

30. See item No. 7.

31. John Eccles's setting of this lyric is unfortunately incomplete in the manuscript. The song belongs to Congreve's 'The Way of the World', 1700, where it is styled "SONG. Set by Mr. John Eccles".

MILLA. Desire Mrs.—that is in the next room to sing the song I would have learnt yesterday. You shall hear it, madam—not that there's any great matter in it—but 'tis agreeable to my humor.

SONG

"Set by Mr. John Eccles, and sung by Mrs. Hodgson" (*Cf.* G. H. Nettleton & A. E. Case, eds., 'British Dramatists from Dryden to Sheridan' (London, 1939), pp. 328-29).

Only the first couplet of the setting occurs in the manuscript, with extensive repetitions.

(32) This song written out in a later hand has been inserted, I believe, in the blank leaves. John Eccles's setting was sung by Gouge in John Dennis's 'Rinaldo and Armida', 1699, and was first published in 'Twelve New Songs', 1699, p. 5. (See further J. G. McManaway, 'Musical Entertainment in "Rinaldo and Armida"', 'Theatre Miscellany', No. 14 [Oxford, 1953], p. 115).

34. John Reading's setting of this song was first printed in 'A Choice Collection of 180 Loyal Songs', 1685, pp. 333-34.

(35). I have no identification to offer for this item, which like items (32), (33) and (36) has, I believe, been inserted by a later hand.

It is, perhaps, worth noting by way of conclusion that of the thirty-one songs originally copied into the secular section of the manuscript at least eight are specifically connected with the drama and that of the two songs added by a later hand one is also a play-song. One is tempted to suggest that the compiler of the manuscript was copying down songs of his selection from printed song-books of the period 1683-1704, these two dates marking the earliest song-book possibly consulted, namely 'Choice Ayres and Songs' (see item No. 7), and the latest, 'A Collection of Songs. . . . Compos'd by Mr. John Eccles' (undated, ?1704, Bodleian Library Copy Don. c. 56). However, the manuscript is redeemed from such considerations by the inclusion of two of Purcell's settings, 'Awake, awake & with attention hear' and 'The Earth trembled & Heav'n's clos'd Eye', neither of which would seem ever to have been published.

Mr. Montrist's Songbook, ff 21^V & 22
 AN UNPUBLISHED SETTING BY HENRY PURCELL
 'On Our Saviour's Passion'

The Earth trem - bled & Heav'ns clos'd — Eye, was loath to

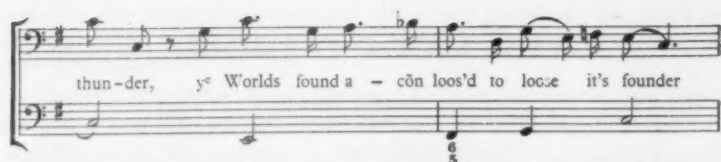
see ye L^d of — Glo - ry dye: The sky was clad in

mourn - ing and ye sphears for - gott their Har - mo - ny,

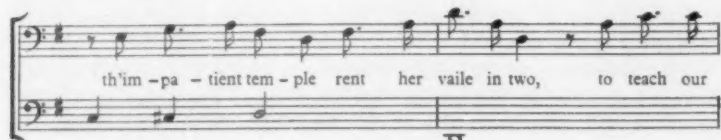
ye Clouds drop't — tears, th'am - bi - tious dead a -

-rose to give him Room, & ev - ry Grave did gape to be his

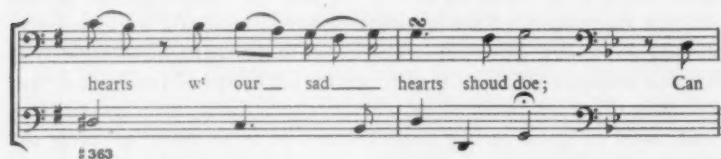
Tomb: th'af - fright - ed Heav'ns sent down pro - di - - gious



thun-der, y^e Worlds found a - cōn loos'd to loose it's founder

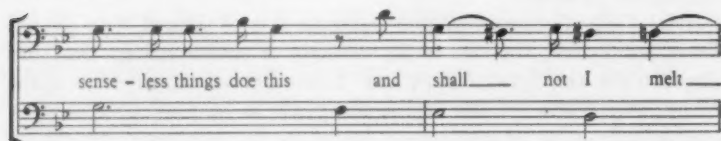


th'im - pa - tient tem - ple rent her vaile in two, to teach our

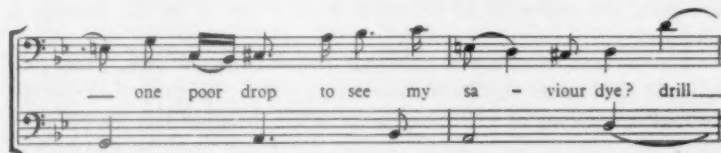


hearts w^t our sad hearts shoud doe; Can

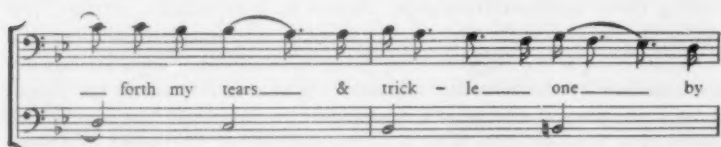
363



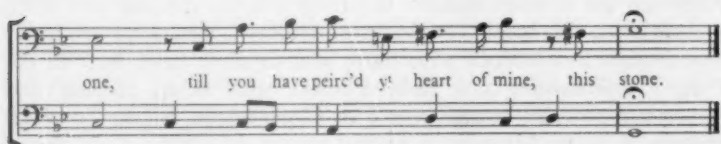
sense - less things doe this and shall not I melt



— one poor drop to see my sa - viour dye? drill



— forth my tears & trick - le one by



one, till you have peirc'd y^t heart of mine, this stone.

Hen Purcell

THE VIOLA D'AMORE

BY HARRY DANKS

"It is a distinctive kind of fiddle which sounds especially charming in the stillness of the evening. This instrument unfortunately is constantly out of tune."

This reference to the viola d'amore is to be found in Leopold Mozart's treatise on the violin, 'Versuch einer gründlichen Violinschule' (1756). The authority of the elder Mozart is to be respected, but it was a little unfair of him to dismiss the viola d'amore in this way, for the history of the instrument is not confined exclusively to evening serenades. The numerous strings of the instrument with their variable tensions admittedly pose many problems of intonation, but the viola d'amore itself is not always the culprit, and certainly in these days of good string manufacture it is possible to keep the instrument in tune.

The viola d'amore has two separate sets of strings, one placed above the other; the upper set consists of seven strings that are played with the bow. There are a number of tunings for these strings, dependent on the key of the piece to be played, and often a suggested tuning or *scordatura* is added by the composer; generally, however, the arpeggio of D major with a low A at the bottom is adopted.

The second set of seven strings is of fine brass or wire. They pass beneath the bridge and fingerboard to a set of pegs placed above the normal arrangement of tuning-pegs at the head of the instrument. As in the case of the playing strings there are various methods of tuning these additional strings, known as sympathetic strings, one being in unison with the upper playing set, another involving a chromatic sequence suggested by Henri Casadesus. These strings are not touched by the bow but vibrate sympathetically when the upper strings are played and give a resonance to the small but lovely and distinctive tone-quality that is characteristic of the viola d'amore. Although the average number of strings is seven playing and seven sympathetic, this has never been standardized, and there are many instruments in existence with more and in some cases less. In the Paris Conservatoire is a viola d'amore with seven playing and fifteen sympathetic strings, while in Copenhagen, in the National History of Music Museum, is an instrument with seven playing and sixteen sympathetic strings. With its many complex systems of

tuning and unpredictable number of strings, the viola d'amore has not held the same fascination for the string player as the violin or cello, and as a result has always depended for its existence upon the rare enthusiast.

Eastern countries have known string instruments with sympathetic strings in one form or another for centuries, but the adoption of them by a viol appears to have been made in the seventeenth century. Some historians have suggested India as the birthplace of the viola d'amore, since there are some East Indian instruments with as many as twenty-four sympathetic strings in addition to the bowed ones, and these have been known for many years. Fétis in his *'Histoire générale de la musique'* attributes the origin to the Arabs, for he thought one of their instruments, the *kemangeh roumy*, closely resembled the viola d'amore with its sympathetic strings. The flaming-sword soundholes of the viola d'amore lend support to this theory, the flaming sword being the symbol of Islam, which is the Arabic name for the complete resignation to Allah. Another theory suggests the instrument was known as the "Viol of the Moor" and through continual use and corruption finally arrived at the one we know to-day, the viola d'amore. A decorative feature surmounting the peg-box is often the head of a blindfold cupid, surely confirming Johann Mattheson's opinion that "it fulfils its lovely name of viola d'amore and has a most languishing and tender effect".

Many famous instrument makers have produced fine examples of the instrument, among them Stainer, Tielke, Eberle, Klotz, Grancino, Testore, Storioni, Gagliano and Landolfi. The great Stradivari apparently had every intention of making one, for in a collection of his maker's relics now preserved in the Marchese Dalle Valle Museum in Italy are a set of designs dated 1716. They are complete for the construction of a viola d'amore of the usual form without projecting edge or corners; it was to have the flaming-sword soundholes, but only a plain carved head. Unfortunately an instrument of this description by the famous maker has never been known.

While the viola d'amore never achieved the popularity of other members of the string family, it has always held an attraction for the composer in search of a distinctive string colour. One of the earliest to write for the instrument was Attilio Ariosti, who is also its first recorded virtuoso. Though he spent the greater part of his life connected with opera, he will always be remembered for the six sonatas he published for the viola d'amore. In an introduction which follows a subscription list that contains the name of many notabilities

of the day the composer explains his motive in bringing his compositions for the viola d'amore to public notice. Ariosti calls them *lezioni*, and the six are written in true sonata form, their purpose being to attract violinists to the viola d'amore. Each sonata is pre-faced with a *scordatura* for four strings only, making it possible for violinists to play music for the viola d'amore on the violin without having to acquire the new technique that would certainly be necessary if the sonatas were performed on the viola d'amore. The player tunes the four strings as instructed by the composer and reads the music for pitch and fingering as if he were playing the violin in the ordinary manner. This is, to say the least of it, a complicated and curious method of persuading violinists to turn to the viola d'amore. Grove gives the engraving date of the sonatas as 1728, and there is a copy in the British Museum. Ariosti also wrote a small cantata, 'Pur alfin gentil viola', for soprano voice with an *obbligato* for viola d'amore and a bass line for continuo.

Vivaldi, a slightly younger contemporary of Ariosti, was equally attracted to the viola d'amore. He wrote eight concertos for the instrument, seven of which have the normal string and continuo accompaniment while the eighth is unusual and displays the original and inventive style of Vivaldi. The score is headed 'Concerto con Viol d'Amor, Corni da Caccia, Hautbois e fagotto'. There is a bass line for continuo but none for strings. Six of the concertos are in the Mauro Fea collection in the Turin library and the remaining two in the Dresden Landesbibliothek. Vivaldi makes one other use of the viola d'amore, in his oratorio 'Juditha triumphans', where it plays an *obbligato* to a contralto aria.

J. S. Bach uses the instrument more as a colour than as a solo instrument, and after his wonderful exploitation of string writing in the solo sonatas for violin and cello it is rather odd to find the viola d'amore, with its even greater possibilities for chord and arpeggio playing, assigned an ordinary single-note part: the instrument is never asked to play even two notes at the same time. Still, the colour and effect obtained by the use of the viola d'amore in the three works of the master that concern the instrument is one of great beauty. To hear the two arias in the St. John Passion, one for bass and the other for tenor, accompanied by two violae d'amore and continuo is to realize that any substitute for the sound of the viola d'amore is quite wrong. In Cantata No. 205, 'The Appeasement of Aeolus', the instrument shares the accompaniment to a tenor aria with a viola da gamba and continuo. Cantata No. 152, 'Walk in the way of faith', uses a small ensemble of flute, oboe, viola da gamba, viola d'amore, bass and continuo. There has been much speculation on

the type of viola d'amore that Bach wrote for, and certainly there is nothing to prove that a seven-stringed instrument with sympathetic strings is necessary for the performance of any of the above works. Of Telemann I know only one work that concerns the viola d'amore, a Concerto for flute, oboe d'amore, viola d'amore and strings published by Hinrichsen Ltd.

In the Musikfreunde library of Vienna are many compositions for the viola d'amore, all of them in manuscript in parts, not score. Among the most interesting are three concertos with orchestra by Carl Stamitz and two concertos by Joseph Fuchs, one of them for two viole d'amore. There is also quite an amount of chamber music in which the viola d'amore is given a prominent part. Worthy of mention are four quartets for viola d'amore, flute, violin and cello by Hofmeister. There are trios by Martinides, Quantz and other composers of the eighteenth century, admittedly music by lesser men but interesting if only for the inclusion of the viola d'amore in chamber music. It does give support to the fact that the instrument obviously enjoyed a vogue towards the end of the eighteenth century.

The British Museum is not particularly rich in music for the instrument; the few manuscript copies of compositions by various composers were copied from the originals by an ardent enthusiast for the viola d'amore, Carl Zoeller. He was born in Berlin in 1840 and spent a considerable amount of his early life travelling. He settled in London in 1873 and in 1879 was appointed bandmaster of the Seventh (Queen's Own) Hussars. He played the viola d'amore and did much to revive interest in the instrument. A very scholarly treatise called 'The Viola d'Amore, its Origin and History, and Art of Playing it' was published by him, but is unfortunately unobtainable to-day. The manuscript copies he made in a very firm and stylish hand include:

Concerto	A. Giranek.
Concerto	F. Turbiglio.
2 Concertos	C. Stamitz.
Divertimento	Pechatschek.
Concerto for two viole d'amore	J. Fuchs.
Nocturne for two viole d'amore	J. Kral.
Sonata for viola d'amore, violin and bass	Pfeiffer.

This is not quite the complete list, for there are a few other smaller pieces with pianoforte accompaniment. Zoeller died in London in 1889.

Another fine exponent of the instrument was Louis van Wael-felghem, who was born at Bruges, the same year as Zoeller, 1840. He studied the violin under Meerts and composition with Fétis at

the Brussels Conservatoire and enjoyed a reputation sufficient for him to play chamber music with such giants as Joachim, Auer, Sivori, Vieuxtemps and Saraste. Van Waelfelghem made a special study of the viola d'amore and became a player of great distinction. The present writer is the proud possessor of the instrument that once belonged to van Waelfelghem, a particularly fine example by J. Eberle.

The Brussels Royal Conservatoire possesses four works in the original manuscript by F. Rust for the viola d'amore:

- 'Duo concertante' for viola d'amore and viola da gamba.
- Sonata for violin and viola d'amore.
- Sonatina for viola d'amore and continuo.
- Air and Variations for viola d'amore and continuo.

In the same library is a particularly fine sonata for the instrument with keyboard accompaniment by F. Benda.

Libraries that are not easily accessible to-day in Berlin and Prague contain many compositions, and the names of many unfamiliar composers are listed:

Graupner	1683-1760	Concertos, etc.
Hrazeck (? Hraček)	1754-1788	Sonatas, trios, etc.
Koescher	1719-1783	Concerto.
Wengel	1734-1794	Concerto.
Bode	1730-1793	Solos.
Toeschi	1746-1800	Chamber music.
Dr. Weber	1753-1806	Concerto and a tutor.
Huberti	1760-18??	Solos and a tutor.
Krumlowsky	1768-18??	Solos.
Ganswind	1775-18??	Concerto and solos.
Schnell	1734-18??	Trios, etc.
Harrer	1750-18??	Trios, divertimenti, etc.
Hoffmann	1730-1793	Quintets for two viole d'amore.
Fehre	1760-18??	Quintets, etc.
Pfeiffer	1790-1845	Trios, sextets, etc.

This list is far from complete, and the few enthusiasts for the viola d'amore on the Continent are continually adding to it.

The opera-house has heard the viola d'amore in several productions, yet few regular opera-goers will know that an off-stage chorus in Puccini's 'La Bohème' is accompanied by a viola d'amore. Unfortunately a player of the instrument is rarely available and another more easily procured member of the string family from the orchestral pit is substituted. Meyerbeer makes a feature of the viola d'amore in the first act of 'Les Huguenots', where it accom-

panies the tenor in a romance. A recorded report by a member of the orchestra, Édouard Deldevez, at the first performance of the opera in 1836, suggests that originally the aria was intended to be accompanied by a solo cello. The first viola of the Paris Opéra at that time, Chrétien Urhan, also played the viola d'amore, and he suggested to Meyerbeer that the sound of the viola d'amore would be more in keeping with the aria than the cello. It is believed the composer accepted the suggestion, and Urhan was the first to play the aria. Oddly enough the four original scores in the Paris Opéra library do not show a part for viola d'amore.

In the fourth act of Charpentier's 'Louise', written in 1900, is a small part for the viola d'amore, and Massenet in 'Le Jongleur de Notre Dame' uses the instrument to illustrate a very old stringed instrument of the thirteenth century. Wilhelm Kienzi, who produced his opera 'Der Kuhreigen' in Vienna in 1911, also gave some prominence to the viola d'amore. The famous castrato Farinelli found solace and comfort at the end of his singing-days in the viola d'amore. Burney met him at Bologna in 1771 and wrote that Farinelli played the viola d'amore and harpsichord, and also composed for both instruments.

In more recent years the viola d'amore has received the attention of Paul Hindemith, who has written two outstanding works for it, 'Kleine Sonate' for viola d'amore and piano, Op. 25 No. 2, and 'Kammermusik No. 6' for viola d'amore and a chamber orchestra without violins and violas. The possibilities of the instrument are fully exploited, as one would expect from Hindemith, who also plays the instrument. Both works are available in the Schott edition. The Swiss composer Frank Martin also includes the viola d'amore among his compositions and has written a 'Sonata da chiesa' for the instrument with accompaniment for organ; but he has recently revised the work for viola d'amore and string orchestra. It is published by Universal Edition.

In an orchestral tone-poem, 'The Death of Tintagiles', Charles Loeffler wrote a long solo for the viola d'amore. There is a small part for the instrument in the 'Sinfonia domestica' by Richard Strauss, and Prokofiev in his second 'Romeo and Juliet' ballet suite, Op. 64, included a few bars for the viola d'amore, but was clearly not certain of always finding a player for it, because he marked his score "viola d'amore *ad libitum*". Henri Casadesus, the founder of the Société des Instruments Anciens of Paris, contributed two excellent additions to the repertory, a 'Technique of the Viola d'Amore' and 'Twenty-Four Preludes' with an accompaniment for harpsichord or piano; both are available in the Salabert Edition of Paris.

An account of the viola d'amore and the music written for it would not be complete without mention of the firm of Paul Günther of Leipzig which has specialized for a number of years in printing music for the instrument. The list of publications it offers is a fairly long one; most of the compositions I have listed above are included, but unfortunately not all the works in the catalogue were written in the first place for the viola d'amore.

Vienna to-day has a young school of composers many of whom have written works for the viola d'amore; one or two of the compositions have received a performance in that city. Paul Angerer with a Trio for viola d'amore, recorder and lute to his credit, is a very active musician of Vienna, and among a few of his colleagues should be mentioned Armin Kaufmann, Robert Schollum, J. N. David and Alfred Uhl. At the Vienna Academy of Music and Dramatic Art a class for the viola d'amore is established. The professor, Karl Stumpf, informed me on a recent visit to England, that the number of students varies between eight and twelve.

The Italian contemporary Ghedini has written a Concerto for viola and string orchestra, and approximately half-way through the work the composer offers the soloist a choice: "prendere la viola d'amore se piace". From this point onwards, though an alternative line is included should the soloist wish to continue on the viola, the writing offered for the viola d'amore was obviously conceived for that instrument. A *scordatura* for seven strings is suggested. The Concerto is in the catalogue of Ricordi. Walter Jesinghaus of Lugano has written and published privately a Sonata for viola d'amore alone, and Rudolf Moser of Basel lists a Suite for solo viola d'amore as Op. 78. Finally, in this country, Matyás Seiber has written 'Four French Medieval Songs' for soprano, viola d'amore, viola da gamba and guitar, and Leighton Lucas has recently completed 'Prelude, Aria and Finale' for viola d'amore and orchestra.

BACH'S COPIES OF AMMERBACH'S
'ORGEL ODER
INSTRUMENT TABULATUR' (1571)

BY STANLEY GODMAN

WHEN Dr. Burney visited C. P. E. Bach at Hamburg in 1772 he was presented with "three or four curious ancient books and treatises out of his father's collection".¹ Furthermore, C. P. E. Bach "promised, at any distant time, to furnish me with others, if I would only acquaint him by letter, with my wants". The offer was fulfilled, since Burney adds that "Mr. Bach has obliged me with several of his own and his father's most curious compositions". As far as I have been able to ascertain, only two of these gifts are still in existence to-day: the copy of Ammerbach's 'Orgel oder Instrument Tabulatur' (Leipzig, 1571), which is now in Cambridge University Library and forms, with two other copies of the same work, the subject of the present article, and, secondly, the copy of the 1538 edition of the Hymn-Book of the Moravian Brethren now in Glasgow University Library (Euing Collection). Both these contain almost identical inscriptions in Burney's hand confirming their provenance from J. S. Bach. The other items which Burney received in 1772 have not been traced, but they included the manuscript copy of the first part of the "Forty Eight" which he called "a very curious and beautiful copy", but which Samuel Wesley found "so miserably mangled and mutilated that had I not met them in such a collection as that of the learned and highly illuminated Doctor Burney, I verily believe I should have exclaimed, 'An Enemy hath done this' ".² Presumably, the manuscript copy of the Credo from the Mass in B minor, which was lot 232 in the sale catalogue of Burney's music library (sold by auction in August 1814), was also a gift from C. P. E. Bach, who performed the Credo from his father's Mass in 1786. It was sold to T. Jones and appears again in the sale catalogue of his library (13 February 1826). Unfortunately I have not been able to trace it any further. According to the Burney sale catalogue of 1814 other

¹ 'The Present State of Music in Germany', II, p. 273.

² 'Letters Referring to the Works of John Sebastian Bach', by Samuel Wesley, 1875, p. 3. Cf. Scholes, 'The Great Dr. Burney', 1948, Vol. II, p. 211 and p. 214. Dr. Scholes does not mention the two gifts from Bach's collection which are extant in Cambridge and Glasgow and bear Burney's inscription.

Bach manuscripts in his possession included the 'Inventions' and 'Six Suites pour le Clavecin', both of which probably came from C. P. E. Bach. Only the two items now at Cambridge and Glasgow were stated to have come from J. S. Bach's collection.

Burney's inscription in the copy of Ammerbach now in Cambridge University Library is as follows:

This book wch formerly belonged to Sebastian Bach was a present from my honoured friend Mr. C. P. E. Bach, Musick director at Hambro 1772. C. Burney.

and in the Moravian Hymn-Book of 1538 now in Glasgow:

This book wch formerly appertained to Sebastian Bach was given me at Hambro by his son Charles Philip Emanuel, 1772.

There is unfortunately no Bach signature in the Moravian Hymn-Book³ ('Ein hübsch new Gesangbuch', Ulm, 1538), which is the only extant copy of that edition. Stafford Smith acquired it at the Burney sale for a guinea, and it was later acquired by W. H. Havergal. Its adventures since then have included the addition of a stout, ornate binding in place of its original rough vellum. The perpetrator was an over-enthusiastic Bristol Moravian to whom Havergal had lent the copy.

My present concern is with the three copies of Ammerbach's organ tablature of 1571, two of which certainly came from Bach's collection (Cambridge University Library and Leipzig City Library) and the third of which (British Museum) certainly has strong associations with Bach even if the evidence that it was originally his property may not seem quite so watertight. The copies in Cambridge and London contain Bach inscriptions which have not been published hitherto and the copy at Leipzig also contained a Bach signature until some time after 1870, when it was removed by an unknown and unapprehended thief. Spitta noted Bach's possession of a copy of Ammerbach (German edition, Vol. II, p. 745) and gave as his source C. F. Becker's 'Systematisch-chronologische Darstellung der musikalischen Literatur' (1836), where Becker stated that he owned a copy "adorned with the name of its previous owner J. S. Bach". There are extant two copies bearing Becker's signature, but the one referred to by him in 1836, and hence by Spitta, is probably the copy now in the British Museum, which bears the date "1832" below Becker's signature. The other copy, which he presented to Leipzig City Library in 1856, has the date "1842"

³ The statement by A. T. Davison ('Bach and Handel,' Harvard, 1951, p. 61) that the copy does contain a Bach autograph is unfortunately incorrect.

Orgel oder

Instrument Tabulatur.

Ein nützliches Buchlein / in welchem notwendige Erläuterung der
Orgel oder Instrument Tabulatur / sampt der Application / Auch froliche
deutsche Enchiridion vnd Muten / etliche mit Coloratur abgesetzt / Desgleichen schöne
deutsche Tantz / Galliardten vnd Weische Passiones zu finden/ etc. Dergleichen
den junor in offnem Druck nicht ausgegangen.

Gezundt aber der Jugend vnd ansiehenden dieser

Kunst zum besten in Druck vor-

fertigt/Durch

Eliam Nicolaum / sonst Ammerbach genandt/ Orga-

nisten zu Leipzig in C. Thomas Kirchen.

Wie selbs dem Autore selbs überschrieben vnd Corrigirt.

Anno/ 1571.

Bach



Flyleaf of Ammerbach's 'Orgel oder Instrument Tabulatur'.
Acquired by the British Museum, 1853.



Flyleaf of Bach's Copy of Ammerbach in Cambridge University Library
with Burney's Inscription.

below his signature.⁴ Both the Becker copies are of the 1571 edition of Ammerbach, as is the Burney copy at Cambridge.

The Cambridge copy (Syn. 7.57.11), which contains Burney's inscription quoted above and also a hitherto unpublished Bach signature, passed through the hands of J. B. Cramer, Edward Jones and an unidentified "Longman" before it was acquired by the Rev. Robert Willis, Jacksonian Professor of Natural Philosophy at Cambridge, on whose death it was purchased by Cambridge University Library.⁵ The Bach signature is especially interesting, as it appears to be a unique example of this form, with the initial monogram. Possibly it is a youthful signature, though the letters, especially the initial S B, are well formed.

German organ letter-tablature was still in use in Bach's time, and he himself used it, to save space, on several occasions, notably in the 'Orgelbüchlein'. One example is reproduced in Vol. XLIV of the Bach Gesellschaft Edition (leaf 9)⁶, which shows the last four bars of 'Der Tag der ist so freudenreich' in tablature. He also used it, even more illegibly, at the end of 'Christus der uns sei'g macht'. Becker possessed certain unspecified works by Bach "written in German tablature" ('Die Hausmusik in Deutschland', 1840, p. 23), but it is significant that an article on German organ tablature in the Leipzig 'Allgemeine musikalische Zeitung' of 2 February 1831 refers scathingly to "the ridiculous German letter-tablature". It had, however, apparently survived until as late as 1782. The fact that Bach was not only familiar with organ tablature, but used it himself to save space, suggests that his interest in Ammerbach's work will have been more than purely antiquarian. Whether he attached sufficient importance to it to teach his pupils to read it (this might help to explain his acquisition of two if not three copies) cannot now be ascertained.

The second extant copy of Ammerbach's book from Bach's collection, which is now in the Leipzig City Library, forms part of the Becker bequest of 1856. Dr. Werner Neumann of the Bach Archiv, Leipzig, kindly informs me that the copy contains a note by a former librarian stating that Bach had inscribed his name in the lower right-hand corner of the flyleaf. The corner with the signature

⁴ See the reproduction of the title-page in Kinsky's 'A History of Music in Pictures', p. 77.

⁵ I am indebted to Mr. George de Fraine for drawing my attention to the copy in response to a letter published in 'The Musical Times', May 1954. I am also grateful to the Cambridge University Library authorities for kind permission to reproduce the Burney inscription and the title-page.

⁶ The same page from the autograph is reproduced in H. Reimann, 'Johann Sebastian Bach', Berlin, 1912 (opposite p. 32) and in G. Schünemann, 'Musikerhandschriften . . .', 1936 (plate 7).

was removed some time after 1870 and later the whole leaf was torn out.

The third copy of Ammerbach, now in the British Museum, was purchased from the bookseller Stargardt of Berlin on 2 July 1853.⁷ Becker had presumably sold it because he had acquired a duplicate (the copy now at Leipzig). It contains an interesting (and hitherto unpublished) inscription on the top of the flyleaf opposite the title-page:

constat: 1 Louisdor, in gelt (?), J. Seb. Bach Isen.

The doubtful word "gelt" or "geldt" could also read "gold". This is presumably a statement of the price given for the copy (constat = it costs, it is worth). In 1760 a Louis d'or was equivalent to 5 thaler. This was the price quoted in Breitkopf's New Year Catalogue of that year for copies of Bach's 'The Art of Fugue'. In 1752 Mattheson also quoted the price of 'The Art of Fugue' as one Louis d'or (= 5 thaler). It is interesting to note that in the valuation of Bach's library, made after his death, 5 thaler or 1 Louis d'or was the price attached to Luther's works in 7 volumes, but no other work in the collection was valued so highly. The furniture and clothing listed in the valuation were assigned much higher prices on the whole: a dresser was valued at 14 thaler (about 3 Louis d'or), a silver dagger at 12 thaler, a "big tea pot" at 15 thaler and a pair of candlesticks at 16. One Louis d'or for a copy of Ammerbach's work compares favourably, then, with the valuation of most of the (mainly theological) works in Bach's collection, but was obviously not excessive in comparison with the values attached to his furniture, clothing, etc., in 1750.

The Bach inscription in the British Museum copy of Ammerbach is especially interesting on account of the addition of "Isen" to the name "J. Seb. Bach". This represents an abbreviation of the Latin adjective "Isenacensis", i.e. "of Eisenach" (cf. the title of a history of Eisenach published in 1698: 'Annales Isenacenses'). This is apparently the only known case of Bach's having added the name of his birthplace to his signature: a not unknown practice at the time but so unusual in the case of Bach that Professor Smend has suggested (in a letter to me) that the signature is not authentic but may have been added by some later owner of the copy to enhance its value. Bach's reference (assuming that he was responsible for it) to his birthplace is, however, not quite unique, since he apparently

⁷ I am grateful to Mr. A. Hyatt King for kindly searching out the invoice. I am also indebted to the Trustees of the British Museum for permission to reproduce the Bach inscription from the B.M. copy of Ammerbach.

included an oblique reference to it in the seven-part canon he dedicated to Balthasar Schmidt in 1749. The inscription includes the words:

Bonae Artis Cultorem Habeas
verum amicum Tuum⁸

the initials in the first line forming the name BACH and the capital I and the capital T in the second line representing, according to Spitta, "Isenaco-Thuringam", *i.e.* "of Eisenach in Thuringia". The writing in the British Museum copy is curiously akin to the writing, said to be by an unknown hand, on the title-page of the 'Notenbüchlein für Anna Magdalena' of 1722⁹: both are in a formal hand unlike Bach's more everyday signature. On the title-page of the B.M. copy Becker's half-erased signature can still be seen, with the date 1832, and underneath this there is another inscription in a humanistic (plain italic) hand, as follows:

dono ddt mihi D.Mich.Wirth
Lipsiae

indicating that a Dr. (of theology) Wirth of Leipzig had given the copy to the unknown writer of the inscription, probably, to judge from the writing, in the late sixteenth century.

In view of the unusual signature "J. Seb. Bach Isen" we cannot be absolutely certain that this copy, which Becker sold before presenting his other copy to Leipzig City Library, was originally Bach's own copy. Some writing below the Bach inscription, possibly in Becker's hand, has been erased: this might have shed some light on the provenance of the copy. It is conceivable that this writing was erased by whoever was responsible (accepting Prof. Smend's argument) for the "Bach" inscription. Whatever the exact origin of the British Museum copy, there is no doubt about the provenance of the two other copies (Cambridge and Leipzig). Did Bach present a copy to each of his sons, W. Friedemann and C.P.E., in his lifetime (which would explain why they did not appear in the "Specificatio" of his library in 1750)? Burney's copy, presented to him by C. P. E. Bach himself, may well have been the one given to that son, and in view of a tradition linking C. F. Becker's father with W. Friedemann, it is possible that the Leipzig copy came originally from that son.

Ammerbach was one of the most notable organists of St. Thomas's, Leipzig (not cantor, however), and that fact helps to explain Bach's

⁸ See Spitta, English edition, III, p. 238, and Terry, 'Bach: a Biography', p. 259. Cf. 'The Bach Reader' by David & Mendel, p. 184, where it is suggested that the dedicatee may have been "an unknown friend of Bach's Eisenach days".

⁹ Reproduced in facsimile in Bach Gesellschaft Edition, Vol. 44—leaf 17.

interest in the work. This anthology of transcriptions for organ or clavier (or other instruments, as suggested by the title and also by the woodcut showing a mixed consort playing *Tafelmusik*, with a family eating in the background) is an important source: some of the early German songs transcribed have not yet been traced in earlier collections. The graduated sequence of pieces ranges from easy four-part arrangements of chorales to transcriptions of German songs by Senfl, Hofhaimer, Forster and others, a few *passamezzi* (see the transcriptions of these in Halbig, 'Klaviertänze des 16. Jahrhunderts' Ed. Cotta No. 924, 1928, and for recorder quartet by Francis Grubb in 'Zwei vierstimmige Passamezzi aus Elias Nikolaus Ammerbach's "Orgel- oder Instrument-Tabulatur"', Moeck Verlag, Celle, 1954) and, finally, some more elaborately ornamented versions of songs, including Lassus's 'Susanne un jour', which Otto Kinkeldey transcribed in his 'Orgel und Klavier in der Musik des 16. Jahrhunderts', 1910, comparing it with A. Gabrieli's version of the same song. C. F. Becker published transcriptions of two of the German dances and of Ammerbach's version of Hofhaimer's song 'Herzliebste Bild' in 'Die Hausmusik in Deutschland' (1840, pp. 99 and 100).¹⁰

From the Bach student's point of view one of the most interesting pieces in Ammerbach's collection is Johann Baptista's four-part setting of 'Wenn wir in höchsten Nöten sind' (No. 38). The appearance of the tune ('Pseaumes cinquantes de David', Lyons, 1547) under the title 'Wenn wir in höchsten Nöten sind' in this collection of 1571 is interesting anyway, since the first known association of the chorale with this tune is in Eler's 'Cantica sacra' of 1588. Baptista's setting indicates that tune and text were associated at least seventeen years earlier. Marpurg, who, following C. P. E. Bach's example, included Bach's chorale prelude on this tune in the 1752 edition of 'The Art of Fugue', transcribed Baptista's setting from Ammerbach's tablature in his 'Kritische Briefe über die Tonkunst' of 1763. A transcription also appeared in Ritter's 'Zur Geschichte des Orgelspiels' (1884, I, p. 103). It is interesting to compare this early setting with Bach's nine-bar prelude in the 'Orgelbüchlein' and the extended version of 1750, bearing in mind that Bach will almost certainly have known and played it.

¹⁰ For fuller accounts of the contents of Ammerbach's book see A. G. Ritter 'Zur Geschichte des Orgelspiels', 1884, I, pp. 113 f., and G. Frotscher, 'Geschichte des Orgelspiels', 1935, I, pp. 143 f.

The image displays four staves of musical notation, likely a keyboard or organ piece. The music is written in G major (one sharp) and 3/4 time. The notation is arranged in four systems, each with a treble and bass staff. The first system shows a sequence of chords and a melodic line in the treble. The second system continues the sequence with more complex chordal textures. The third system features a more active melodic line in the treble. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat signs.

AN APPROACH TO STRAVINSKY'S 'CANTATA' AND 'THE WEDDING'¹

BY JOHN GARBUTT AND MATTHEW PATTERSON

THE evident bewilderment which has greeted recordings of Stravinsky's 'Cantata' and 'The Wedding'² sustains a fashionable myth concerning the monotony and sterility of his music since 'The Rite of Spring'. What can the listener expect? Nothing familiar; at first he may be helpless and bewildered. In the 'Cantata' he will hear a strange disconnected text sung to a strange unacceptable music: two languages at once which are foreign to him. Then he picks up his first clues. They are so momentous that he is completely taken aback. In an instant his detachment crumbles. He is alerted. From this first moment of co-operation the music and the words connect in him. For it is necessary in these days to point out that if the listener ignores the words he is lost. If he is too lazy to make that extra effort he will remain bewildered and alienated to the very end.

The medieval religious conscience of the 'Lyke-Wake Dirge' which begins the 'Cantata' is immediately apparent; in vivid language it relates the *now*, the listener's *now*, to his hereafter. There is a calm opening. In the first two verses, used as Prelude, we capture enough of the biblical overtones of "fire" and "candle-lighte" and enough of the concern for the safety of the soul after death, to hold it in our minds for development to come. It is later, when the next two verses are used as Interlude, that we discover how forcefully the virtue of charity is opposed to the terror of punishment awaiting the uncharitable. We sense the emotional violence in the contrast between the threatening power of the lyric and the floating calmness of the music.

The refrain "And Christe receive thye saule" is commendatory for the charitable man (his act of charity stands for the Christian love which it expresses); but when this refrain is applied to the man without charity, the meaning of "receive" is burdened with Judgment; what was a blessing takes part in an imprecation, which is

¹ This essay was originally written as a reply to reviews of records of these two works in 'The Gramophone'. It is here printed for its more general interest. Both on the records and in the reviews the latter work was, of course, called 'Les Noces', a title used by Diaghilev for the original Paris production. There is no reason why a purely Russian work should continue to be known by a French name outside France.—Ed.

² 'Les Noces' coupled with the Mass: VOX PL 8630, noticed by record reviewers in March 1955; the 'Cantata' coupled with the Symphony in C: PHILIPS ABL 3108, reviewed July 1956.

addressed to the man *now*. In symbolic ballad terms he journeys to Whinny-Muir and Brigg o' Dread, the sinister non-defined entrances to Purgatory. The ever-presence of fear of Judgment in the mind is emphasized by the treatment of "Every nighte and alle", where every word is extended and insisted upon, in refrain.

Benjamin Britten, when setting the same 'Dirge' in his 'Serenade', used fugue to build up to a terrifying climax at the entry of the horn; but Stravinsky's setting is undramatic, so avoiding any sense of anticlimax in the repetitions throughout the 'Cantata'.

"The maidens came", which is the first of three lyrics linked together by the 'Dirge', is the most difficult of the three to understand in a commonsense way.

The maidens came when I was in my mother's bower.
I had all that I wolde.
The baily berith the bell away,
The lilly, the rose,
The rose I lay.

These images seem fragmentary and separate, until the listener's mind, forcing them into conjunction, has searched for and found a common denominator: marriage. At this the fragments become the heartfelt utterances of the bride, heartfelt and even pathetic: "How should I love and I so young?" The "maidens" are the bridesmaids; silver and gold suggest the altar. But this is to be specific, and our intimations of the bride's condition come from the non-specific: colour becomes detached from colourful things, the sequence of thought is disordered, symbols invade literal statements. "The lilly, the rose, the rose I lay"—these allusive images are thrust together to represent her beauty and lost maidenhood; the past tense is everything.

With a disturbing incongruity, bursting into a praise of the Virgin Queen, the singer suddenly places herself in Elizabethan England.

The first seven lines of "Tomorrow shall be my dancing day" might also be a wedding song. But the eighth gives one a start. It is Christ Himself, recounting His Birth and Passion. Strangely interwoven with this story are references to "my true love", and the refrain "To call my true love to my dance". The listener's mind staggers under the load. How can one reconcile the sacred story with the secular love song? Line by line the conviction grows. His true love is Man: His dance is to follow Him. How else? The last line, which makes this explicit, is no less triumphant for being awaited. He would His true love, Man, "so saw the legend of His play", His life on earth, as to believe and follow, with or without

having seen. It is for the sake of "My true love" that the events recounted in the lyric happen. It is not a matter of taking or bringing to the "dance", but of "calling".

Musically this is unusually interesting. Stravinsky uses academic devices to "represent" a series of events and actions that happened in a predestined way, just as each canon starts and pursues a (musically) logical and irretrievable course. But the calls to "the dance" are wholly song-like. So musical expression is developed from the words. There is a similar striking example of musical fitness in the "Credo" of the Mass. Perhaps "Tomorrow shall be" in the 'Cantata' was especially the target of the reviewer who complained of monotony and repetition. One should work out what Stravinsky intended to do. Is not a dance a repetition of formal patterns?

The third lyric, 'Westron Wind', is immediately attractive, and it is difficult to see how anyone could resist the little scherzo which Stravinsky makes of it. Here a young man defies the west wind and its rain in the strength of his longing for his girl; she echoes his words. The effect of dashing, intermittent rain is wonderfully suggested by the rhythm and instrumentation. He startles the listener with his direct, colloquial cry: "Crist, if my love were in my arms, And I in my bed again".

Indeed, the theme of the 'Cantata' is the idea of love, in various forms: love and charity, love known by a bride, the love of Christ and, finally, love obtained. The contrasting effect of these linked ideas in the three linked movements, first movement—slow movement—scherzo, is strongly felt. We hope that in the long centre-piece at least, "Tomorrow shall be", as well as in 'Westron Wind' and the 'Dirge', we have helped the listener to see how the music convincingly relates itself to the sense of the words.

The clue to 'The Wedding (Four Scenes from a Russian Peasant Marriage)' is to be found in an atmosphere similar to that of 'The Rite of Spring', namely, the fear, pain and terror experienced by a young girl involved in a ceremony from which there is no escape. In the 'Rite' it is a young virgin who dances herself to death in propitiation of spring; in 'The Wedding' it is a bride who is fearfully preparing for marriage, into which she is thrust accompanied by ceremonies which awaken in her nothing but an agony of mind.

The clue should be seized upon in the opening bars. What mood is this for a wedding! The music takes us instantly into a world of expectancy and alarm. Like the girl for whom "the maidens came", the bride-to-be is in her mother's bower. She is obsessed with pain and anguish at the combing of her hair. Her sentimental mother sings as she combs and binds it, in a complete failure to recognize

that her own possessiveness, her instinct to reenact vicariously her own wedding, cuts her off from her daughter. The girl is isolated and helpless, entering a contract which she does not understand, full of primitive fears: "For now I go to a foreign land". The only hope, in these episodes, is in the act of love and in the personality of the bridegroom.

But though the fears are primitive, they are universal and familiar. This familiarity is the core of the four scenes, which are created by the juxtaposition of conversational fragments, often realistically abrupt and inconsequent, drawing the listener into the psychological stress, compelled to comment while he yet remains the observer. This is a musical *montage*.

The rowdy self-indulgent conduct of the wedding guests, who are there solely for a good time, assumes an irony and a disenchanted earthiness powerful enough to be called Shakespearean. There is here that opposition between the lovers' sublimity and the worldliness of the world which is in 'Romeo and Juliet'. With the same device, *clamando*, as Stravinsky used in 'Oedipus Rex' the irony is fiercely hammered in. Only in the final bars, in the silences between the bell notes, is peace achieved and freedom won.

The sense of strain uniting the four scenes is created by the tempo, harmonic tension and melodic angularity from the very opening. Barbaric gaiety is the aural impression, and it is maintained by the percussive use of voices and instruments in a way which is both individual and apt. Most notable of all: the score has not been overlaid with marks of expression; the expressiveness is inherent in the texture and style of Stravinsky's entirely original language.

The composer, in his 'Chronicle of my Life', provides us with an appropriate motto. He quotes Rimsky-Korsakov on Debussy: "Better not listen to him; one runs the risk of getting accustomed to him, and one would end by liking him."

THE "ENTERTAINMENT" OF CHARLES II

BY ERIC HALFPENNY

ON Monday, 22 April 1661, the eve of his coronation, Charles II stepped ashore in fine weather at the Tower of London and perambulated the City on his way to Whitehall. The occasion was, not unnaturally, one of general rejoicing on a scale such as had not been witnessed for a generation. It was no mere civic reception which greeted the king, but a lavish and elaborate progressive pageant, in which he himself was to play the principal part. The chief centres of attraction were the four triumphal arches erected at various points along the royal route: huge eighty-foot structures of masonry and timber, decorated in a turmoil of different styles with symbolic paintings and sculpture, and well provided with galleries and stagings from which the various parts of the entertainment could be enacted.

A detailed account of this remarkable scene, unprecedented alike in the annals of London and of Great Britain, has been left by John Ogilby, the king's cosmographer and geographer, who, for a reason that does not emerge, was entrusted with what was called the "poetical part" of the proceedings; a term embracing not only such obvious matters as speeches and verses but also the very elaborate visual symbolism which pervaded the whole affair. Ogilby had previously taken the precaution of securing to himself the privilege of "setting forth a large and noble treatise"¹ describing both the Entertainment and Coronation. His published account is well known to bibliographers. It exists in several slightly different versions, but in two main forms. The first, in quarto, henceforth called o.1.², appears to have been a kind of official guide and "book of the words" issued possibly on or before the day itself. The second, in folio (o.2.), is the "large and noble treatise" published in the following year.³

The Entertainment was a City rather than a national affair. The whole took place within the City bounds and was paid for by the

¹ Cal. State pp. Dom., 1660-1, p. 553.

² o.1.: 'The Relation of His Majesties/Entertainment/passing through the City of/London/to his/Coronation . . .', Thomas Rycroft, 1661.

³ o.2.: 'The Entertainment of His Most Excellent Majestie Charles/in/His Passage Through the City of London/to his/Coronation/Containing an exact Account of the whole Solemnity: the Triumphal Arches and Cavalcade: delineated in Sculpture: the Speeches and Impresses illustrated from Antiquity . . . Printed for Richard Mariot and Thomas Dring . . . Fleet Street, MDCLXII' (1662).

Livery Companies. The accounts are preserved in the Corporation of London Record Office⁴, and these throw an interesting light on Ogilby, supplementing and amplifying his story on a number of points.

The Entertainment merits examination here because of its remarkable musical interest. It is of course understandable that music should have played a large part in such an occasion. Ogilby not only noted all the places where it was used, but gave details of the numbers and kinds of instruments that were played.

This information is little known and has never been analysed; but hidden therein lies the strange story of a musical combined operation carried out by the entire musical profession of London of that time. Whoever planned it showed considerable powers of organization. As a piece of musical history, quite unlike anything before or since, it deserves to be placed on record.

The following abridgement of Ogilby will give a fair idea of the number and nature of the musical events which took place during the course of the pageant. They have been lettered for reference. Deletions from the original text are not shown except where the sense demands it.

Monday April the two and twentieth, His Majesty went from the Tower through the City to Whitehall.

- A. In his passage through Crouched Frairs he was entertained with Musick, a band of eight Waits placed on a Stage.
- B. Near Algate another band of six Waits entertain'd him in like manner with Musick from a Balcony built to that purpose.
- C. *First Triumphal Arch.* (Leadenhall Street. subject: "Rebellion and Monarchy").
The Musick of this Fabrick is ten Drummers flanking *Rebellion* twelve Trumpets flanking *Monarchy*. Aloft under the two *Devastations* twelve trumpets, four Drums.
While the Train passeth along the Drums beat the Marches of several Countries and the Trumpets sound several levets. At which time His Majesty drawing near, the Drums turn their March to a Battel, the Trumpets sound a Charge, and on a sudden *Rebellion* rowseth up Her self . . . *Monarchy* having ended her Speech the Trumpets sound pleasant levets, the Drums beat a lofty English March.
- D. The next Entertainment is at Corn-hill Conduit. On a Tower of the said Conduit, a Noise of seven Trumpets.⁵
- E. *Second Triumphal Arch.* (Near the Exchange in Corn-hill subject: "Navall").

⁴ Guildhall Library, MS 289/290.

⁵ According to o.1 "the next entertainment is a band of six Waits placed on a Balcony erected in the middle of the North West Angle of Leaden Hall". (But see footnote 6).

In a stage on the North Side which is made like the upper Deck of a Ship, were three Sea-men, whereof one habited like a Boat Swain.

While the Nobility passed the Triumphal Arch the three Seamen entertained them with this Song from the Stage on the North Side.

[for a discussion of the songs, see below].

Besides the Three before named who sang the precedent Song, there were in like manner habited as Seamen six other Persons who made a Winde Musick.

The Musick in the Stage consisted of three Drums and six Trumpets.

On the East side, Winde Musick consisting of six persons.⁶

On two Balconies within the Arch, Winde Musick consisting of twelve persons.

On the West Gallery were placed six Trumpets.

These and all the other Musick belonging to this Triumph, performed Their Duty without intermission, till such Time as His Majesty fronted the Figure . . . River Thames having ended his Speech, the three Seamen who entertained the Nobility with the former Song, addressed the following to His Majesty. . . .

The Seamen having ended Their Song, the several sorts of Musick performed their Duty whilst His Majesty passed on towards Cheapside.

- F. At the Stocks, the Entertainment was a Body of Military Musick placed on a Balcony: consisting of six Trumpets and three Drums.
- G. In like manner on the Top of the Great Conduit at the Entrance of Cheapside was another fountain out of which issued both Wine and Water. Between each [of its several towers] Winde Musick, the number eight.
- H. On the Standard also in Cheapside there was a Band of Waits placed, consisting of six persons.
- I. *Third Triumphal Arch* (near Wood Street end, not far from the place where the Cross sometime stood. subject: "Temple of Concord").

With these Figures is intermingled a Band of twenty four violins. The Triumph thus adorned and the several Musick playing, all passed through till such time as His Majesty came to the Middle of the Temple, at which time the three principal living Figures viz: *Concord*, *Love*, and *Truth* who till then had not been seen, were by drawing of a Curtain, discovered and entertained His Majesty with the following Song . . . The Speech ended His Majesty at his going off was entertained with the following Song . . .

⁶ These are omitted from o.1. Presumably o.1 reports what was arranged and o.2 what actually took place.

- J. In a Balcony erected at the Entrance of Pater-Noster Row were placed His Majesty's Drums and Fife, the number of persons eight.
- K. Between that and Ludgate there were two other Balconies erected: in one was placed a Band of six Waits: in the other six Drums.
- L. On the Top of Ludgate, six Trumpets.
- M. At Fleet Bridge a Band of six Waits.
- N. On Fleet-Conduit also a Band of six Waits.
- O. *Fourth Triumphal Arch* (in Fleet Street near White-Friers. subject: "The Garden of Plenty").
The Musick aloft on both sides, and on the two Balconies within, were twelve Waits, six Trumpets and three Drums.
- P. His Majesty having passed the four Triumphal Arches was at Temple Bar entertained with the View of a delightful Boscage full of several Beasts both Tame and Savage, as also several living Figures and Musick of eight Waits. But this being the limit of the Citie's Liberty, must be so likewise of our Description.

The foregoing shows that no less than 28 instrumental and 2 vocal groups were used during the course of the pageant, 218 persons in all. In the separate categories mentioned by Ogilby are 58 waits, 32 wind music, 36 drums, 61 trumpets, 24 violins, 1 fife and 6 singers. The figures for waits, wind, drums and trumpets are wellnigh incredible as they stand and can hardly be taken to represent individual players appearing once each. It is necessary, therefore, to examine more closely the itinerary of the cavalcade and to attempt to decide how the affair could have been stage-managed with the available musical resources of London at that time. The establishments of the City and the court are well-known. The City had eight waits, seven trumpeters, a drum-major and a fife. The king twelve musicians-in-ordinary for the wind music, a sergeant trumpeter, seventeen trumpets and kettledrum, a drum-major, four drums and a fife, and the four-and-twenty violins, besides the various chamber musicians who, as such, would not be concerned in an affair of this description.

It may be assumed that these figures include all the players of any standing in London at the time; and since some of the City waits also held court appointments, it will be realized that the chance of finding dependable players outside these organizations must have been remote. Nor would all the king's trumpeters have been available, for a detachment would certainly have had to ride with him, to announce his presence in fitting state.

0.1 is quite explicit. In a list of "credits" on the last page (omitted from 0.2) it states "The Principal Parts of the Musick by His Majestyes Servants". However, the City records confirm that their own musicians were also pressed into service.

On more careful consideration, Ogilby's apparently haphazard listing of the groups does show a definite plan. The first arch was predominately military in character, and its supporting instruments were exclusively trumpets and drums. The second, avowedly naval, though also using these instruments, gave most opportunity to the group designated "wind music". On the third arch it was the turn of the strings—probably the first public appearance of that most notable institution, the king's four-and-twenty violins. It would seem that the arches give us the clue to the total numbers in each category. But before and between and following these main musical complexes there came the subsidiary groups whose function it was to provide interludes as the cavalcade passed along. The presumption is that as soon as it had passed a given spot, the group playing there was no longer required, but was free to take up a fresh position farther along the route, going there by way of the deserted bye-lanes. The lengthy proceedings at each of the arches would greatly have assisted such a manœuvre. If we assume that the several groups mentioned particularly in the cases of arches 1 and 2 did not play all together at one and the same time in the improbable "free for all" that Ogilby somehow manages to convey, but represent separate items played in the order stated, it is possible to boil down the required numbers still further. The maximums used at any one time are ten drums and twelve trumpets, and twelve wind players on arches 1 and 2 respectively. The two groups of twelve are obviously the "King's Servants". A glance at the table printed below will show that both the trumpets and wind music were further subdivided into two parties of six apiece when needed. It is also apparent that the City's musicians are numerically represented by the eight waits and the group of seven trumpets. The ten drums seem to have been military side-drums, which were transportable. The king's kettledrums in any case probably rode with him, but the City's group suggests six trumpets plus kettledrums, and may for this reason have remained stationary, since the latter could not easily have been hauled to a new position. Ogilby's distinction between the "Waits" (*i.e.*, the shawm band) and the "Winde Musick" (*i.e.*, the cornett-sackbut group) is probably intentional, but has not necessarily been precisely applied in all cases. Certainly the figures for these two groups are intelligible only if taken together. The players would of course have been qualified to change instruments, and in

	<i>Waits</i>	<i>Wind Music</i>	<i>Drums</i>	<i>Trumpets</i>	<i>Violins</i>	<i>Singers</i>
A. Crutched Friars	8-G					
B. Aldgate	6-E					
C. 1st Arch (Leadenhall)	{		10 (3-E) (3-F) 4-J	12		
D. Cornhill Conduit				12 (6-E) (6-F)		
				6 plus kettle-drum		3 (male)
E. 2nd Arch (Cornhill)	{	6	3-K	6		
		6				
		12 (6-H) 6-K (for the 2nd song)		6-L		3
F. Stocks			3-K	6-O		
G. Great Conduit		8-P				
H. Standard	6-M					
I. 3rd Arch (Wood St.)	{				24	3 (female)
J. Paternoster Row				(for the 2nd song 7)	24	3
K. near Ludgate	6-N		4 plus fife (see footnote 7) 6 (3-O)			
L. Ludgate				6		
M. Fleet Bridge	6-O					
N. Fleet Conduit	6-O					
O. 4th Arch (Fleet Street)	12		3	6		
P. Temple Bar	8					

the absence of further evidence it must be assumed that they did so.

From these various assumptions we can map out a plausible scheme of overlapping movements by which the different groups could have covered each other. This is shown in the table by a letter following the number, indicating the supposed position taken by the group after playing at the point shown. It also seems reasonable to suppose that the second songs at arches 2 and 3 were accompanied by the same instruments as the first.

This scheme must have worked somewhat thus:

The City waits had the honour both of welcoming Charles at the Tower and of bidding him farewell at Temple Bar, by virtue of their status within the City bounds. Six of the court wind players were stationed at Aldgate, whence, after their performance, they joined their colleagues (who were dressed as sailors) at the second arch, and changed their shawms for sackbuts. Meantime, at the first arch, the king's trumpets, and his own four drums with six others would be finishing off their "battel" before the speeches, during which the six extra drums left in two parties for the second arch and the stocks. Having rounded off things at the first arch, the king's trumpets, also in two parties, followed the drummers to the same positions, and at the same time the king's drums joined the fife at Paternoster Row.⁷ They would all bypass on their way the City trumpeters stationed on Cornhill Conduit with their bulky kettle-drums.

The wind music played all together at one point on the second arch, after which six went on to the Standard, leaving the nautically attired remnant to accompany the second song. At the Great Conduit the City waits took over the wind music, to give the latter time to doff their motley and appear once more as civilized musicians (with shawms) at point K near Ludgate.⁷ The trumpets from the second arch then went to Ludgate, and those from the stocks to the fourth arch. The king's wind players moved in on the Fleet Street arch *via* the bridge and conduit, their final rush to get there probably being covered by the trumpets and drums. (These instruments seem to have been used for similar coverage while the wind music changed positions on the second arch). The six unattached drummers met again on the balcony near Ludgate, after which three went to the final arch and the others presumably went home.

⁷ Ogilby is almost certainly wrong in saying that the king's drums and fife numbered eight persons. At the Restoration and for long afterwards the establishment was five.

THE PLAYERS

By a warrant dated 20 April 1661 Edward Tasker, keeper of the city storeyard, was paid £300 " . . . for to pay the persons that were employed to speeke ye Speeches and act ye musicall pts. at his Ma^{ties} passage through ye Citty", and towards the end of July a further sum was paid over. The details are not given on the first of these, and it seems that Tasker acted, in modern orchestral parlance, as "fixer" or manager, contracting to engage and pay the players on his own responsibility. Besides the many instrumentalists, the charge covered the six singers and the actors, either speaking or silent, who decorated the various *tableaux vivants*.

It is possible to give a fairly complete list of the musicians who must have taken part in the elaborate game of musical chairs outlined above.⁸

For the coronation the king's 24 violins and 8 of the wind players received special liveries, and 17 silver trumpets were directed to be made to the sergeant trumpeter's prototype. The figures for violins and wind show how far each overlapped and relied on the other for their full strength. No less than 14 of the violins were also wind players, and of these, moreover, five were also members of the City waits, as the appended list shows. Added to this, William Gregory appears in both the court lists (it is not recorded whether he collected two uniforms); so that at the time of the Entertainment the total musical resources in these categories of the royal establishment comprised only 31 players, with only three more available from the City waits. As we have seen, both the wind music and the waits played at full strength on the second arch and Great Conduit respectively, so that those players who were also members of the violins must have been hard pressed to reach the Temple of Concord in time. It is to be hoped that somebody tuned their instruments, and that no one noticed this unauthorized move on their part.

Violins (24)

Atkins, John	Hudson, Richard
Bannister, John	Madge, Humphrey (a)
Bates, Thomas	Mell, Davies
Beckett, Philip (a)	Saunders, William (b)
Beeland, Ambrose (b)	Singleton, John (a)
Brockwell, Henry	Staggins, Isaac (b)
Clayton, William (a)	Strong, Edward (a)
Comer, Henry	Strong, John (a)
Dorney, Richard	Strong, Robert (a)

⁸ H. C. de Lafontaine 'The King's Musick'. Corporation of London: Chamber Acquittances &c.

Fitz, Theophilus (b)	Yeokley, John (b)
Gregory, William (a)	Yeokley, Walter
Hopper, Simon	Young, William (a)
(a)—Wind Music.	(b)—City Waits.

Wind Music (12, including 5 from above list)

Bassano, Henry	Lanier, Clement
Bell, Christopher	Mason, John
Blagrove, Robert	Mell, Thomas
Gamble, John	

Trumpets (as mustered 1660/1, 18 plus kettledrums)

Gervase Price (Sgt. Trumpeter)

Beale, Simon	Knollys, Thomas
Bounty, William	le Ragois, Benigne
Chaperon, Nicholas	Meurs, Millibert
Creswell, Thomas	Peacock, William
Fitchert, Hugh	Sculthorpe, Thomas
Franck, Anthony	Sympson, Edward
Homerston, Edward	Thewer, Henry
Hopkins, Edward	Whitmeale, Sylvester
Jones, John	Barteeske (? Baptiste) John, kettledrums

City Waits (8)

Beeland, Ambrose	Staggins, Isaac
Fitz, Theophilus	Wallsall, Francis
Saunders, William	Wright, Marmaduke
Saunderson, Nicholas	Yeokley, John

City Trumpets (7)

Nicholls, John, and Creamer, Paul, rest anonymous.

Drums and Fife

<i>Royal:</i>	<i>City:</i>
Mawgridge, John	Beebee, John
(Drum Major)	(Drum Major)
Crewe, Jeremy	No other drummers named.
Lewis, Tertullian	
Mawgridge, Richard	
Tasker, James (fife)	Tasker, James (fife).

It would appear that six trumpets, possibly including Sgt. Price and the kettledrums, rode with the king. The only available fife was James Tasker, who may have been the father or an elder kinsman of Edward the fixer, since he had served with Charles I in 1637. He was also fife to the City and appears to have been one of the few that day who were unable to give the appearance of being in several places at once.

The only direct evidence that both the king's and the City's

players were involved in the Entertainment comes from the second of the warrants to Tasker, dated 31 July ". . . for the uses of the Severall persons hereunder named, being Musicians, Trumpeters and Drummers employed in the Solemnity of his Ma^{ties} passage through the Citty

Mr. Creamer, for Trumpetts	£12
Mr. Bibby, Drumm Major	£4
Mr. Beale, Mr. Sympson for Trumpetts	£18
Mr. Mawgridg	} ye King's Drummers £3 10/-
Tertullian Lewes	
James Tasker	
Mr. John Burrell, for singing and playing on the Tongues	£2
Mr. Dymond and Mr. Nash for Tumbling	£3".

It is impossible to decide exactly what the above entries represent; whether they are for additional players, extra duties, or are in fact payments in full for the day's work. They seem to confirm that the King's trumpets were more numerous, but also suggest that the City's players came off better. If these are full payments for all trumpets, drums and the fife, it means that the original £300 was divided between the violins, waits, wind music and actors. Considering that the Corporation of London could even now hire a sizeable symphony orchestra by the day, if need be, for a very similar amount, it would be very interesting to learn how this sum was laid out. If it really found its way into the musicians' pockets, it must have been by far one of the most lucrative jobs ever to be handled by the musical profession of London. Ogilby mentions 212 players. At the most 65 covered the work, and of those 30 may have been paid separately and, by comparison, not very well. *De mortuis nil nisi bonum!*

THE MUSIC

A long-standing tradition has it that Matthew Locke's music "for ye king's sagbutts and cornets" was played during the Entertainment and thereby earned for him the appointment of Composer-in-Ordinary to the court. This story recurs in all reference books, including Grove V, although it should have been noticed before now that Locke's appointment as a court composer dates from June 1660.⁹

⁹ 'King's Musick', p. 114. He replaced Alfonso Ferrabosco as composer for the private music and wind music, and received a "new place" as composer for the violins.

Locke's association with the Entertainment is not in any doubt. o.i states: "The Musick . . . all Composed by Matthew Lock Esq., Composer in Ordinary to his Majesty", while on 4 April 1661 Tasker was paid £30 ". . . for the use of Mr. Locke, Composer of the Musicke to be used in ye Severall pageants at the day of his Ma^{ties} passage through the Citty". There is therefore a strong presumption that the first part of the tradition is true, and that in the extant cornett-sackbut music we have at least a fragment of the music played on this occasion.

The belief is strengthened by the fact that, except for one small item (at G) which may in any case have been wrongly recorded, the whole of the "winde musick" took place on the second arch, in association with the "Navall" tableaux and songs. It may also be noted that the principal "serious" musical resources, wind and string, were concentrated at the two middle arches, and it was here, presumably, that Locke's chief opportunities lay; for the trumpets and drums would confine themselves to traditional military calls and civic fanfares, as Ogilby himself suggests, while the waits probably "busked" their own well-established tunes. Locke's music would therefore consist of two groups of pieces, one for wind, including the accompaniments to two songs, and another for strings, also with two songs.

At the second arch the players are mentioned in the following order as they appear on different parts of the structure: (1) 6 wind; (2) 3 drums, 6 trumpets; (3) 6 wind accompanying 3 singers; (4) 12 wind; (5) 6 trumpets; and (by inference) 6 wind, 3 voices for the second song. If the music followed this pattern, it appears that the function of the trumpets was purely theatrical, *i.e.* to "change the scene" while the sailor-wind-players climbed to the "upper deck of the ship" for each song.

The words of the four songs are given in full by Ogilby, who wrote them; and while it is to be hoped that his cosmography and geography were better than his verse, it has been thought worth while to quote two extracts from the nautical songs here, since they are possibly to be associated with the extant cornett-sackbut music. It will be seen that their intention, however clumsily expressed, is jocular and breezy, and not altogether devoid of those sentiments which genteel people are ever ready to put into the mouths of the silent service. It seems more than likely that the tongue-playing Mr. Burrell and the acrobatic Dymond and Nash had something to do with their original presentation—a touch of local colour from the fo'castle, perhaps.

FIRST SONG (3 verses)

From Neptune's Wat'ry Kingdoms, where
 Storms, and Tempests rise so often,
 As would the World in pieces tear,
 Should Providence their Rage not soften:
 From that fluctuating Sphere,
 Where stout Ships, and smaller Barks
 Are toss'd like Balls, or feather'd Corks,
 When briny Waves to Mountains swell,
 Which dimming oft Heav'ns glitt'ring Sparks,
 Then descending low as Hell;

Through this Crowd,
 In a Cloud,
 By a strange, and unknown Spell,
 We, newly Landing,
 Got this Standing,
 All Merry Boys, and Loyal,

Our Pockets full of Pay,
 This Triumphal Day,
 To make of our Skill a Tryal,
 Of our little little Skill:
 Let none then take it ill,
 We must have no Denyal.

SECOND SONG (3 verses)

King Charles, King Charles, great Neptune of the Main!
 Thy Royal Navy rig,
 And we'll not care a Fig
 For France, the Netherlands, nor Spain.
 The Turk, who looks so big,
 We'll whip him like a Gig
 About the Meditterane;
 His Gallies all sunk, or ta'ne.
 We'll seize on their Goods, and their Monies,
 Those Algier Sharks,
 That Plunder Ships and Barks,
 Algier, Sally and Tunis,
 We'll give them such Tosts
 To the Barbary Coasts,
 Shall drive them to Harbour, like Conies,

Tan tara ran tan tan
 Tan tara ran tan tara
 Not all the World we fear-a;
 The great Fish-Pond

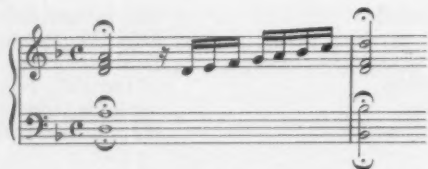
Shall be thine-a
 Both her [*sic*], and beyond,
 From Strand to Strand,
 And underneath the Line-a.

Matthew Locke's music is now available in a modern edition.¹⁰ It supplies just such a set of pieces as the situation might require. The movements are six: an Air, two Courantes, two Allemandes and a Saraband, laid out for the usual five-part group, two treble cornetts, alto, tenor and bass sackbuts.

In endeavouring to relate them to the circumstances of the

¹⁰ "Music for His Majesty's Sackbuts and Cornetts," transcribed by Anthony Baines (O.U.P., 1951.)

Entertainment, it is at least worth considering the possibility that the songs may lie concealed in these apparently instrumental pieces. It is obvious that Ogilby's rambling doggerel could never have fitted any of them as they stand; on the other hand there are two remarkable passages in Nos. 1 and 3, the Air and the first Allemande, which seem to indicate a dramatic or at least a theatrical situation altogether foreign to their surface character. These consist of flourishes for the first treble, placed between full chords on pauses. Indeed, the opening bars of the Air have all appearance of a "curtain raiser":



while the following passage which interrupts the Allemande seems even more out of keeping with its context:



The continuation of the Air after the pauses, and the beginning of No. 2, a Courante, at first seem to promise some kind of scansion with the incipits of the two songs, but speedily lose all metrical relation with them. One can only conclude that if the seamen's songs were originally associated with this material, it was subsequently adapted to its present medium because the composer and players liked it. With these few random speculations the matter must be left for future scholars to ponder; for somewhere among Locke's extant works may lie the missing music to the £11,000 spectacle by which the City affirmed its loyalty to King Charles II.

I am indebted to Mr. A. H. Hall, F.L.A., the City Librarian, and Mr. Philip E. Jones, LL.B., F.R.Hist.S., Deputy Keeper of the Corporation Records, for permission to publish material in their charge; and to the Oxford University Press for permission to reproduce the music examples.

A SYSTEMATIC PRESENTATION OF NON-HARMONIC NOTES

BY HANS TISCHLER

THE study of both melody and harmony as they have developed in the past few centuries necessarily leads to a consideration of non-harmonic notes. Melody incorporates them for the purpose of achieving greater smoothness, elegance or rhythmic variety, and harmonically they create dissonance tension which engenders motion.

Much has been written about melodic ornaments and such *agréments* as the mordent and the trill; but the problem of non-harmonic notes is much broader than that of ornaments or "non-essential" notes, which it includes, and the latter term is definitely misleading if applied to anything outside the baroque and rococo ornaments which were often added or omitted at the discretion of the performer. Clear explanations and definitions in this matter should therefore contribute greatly to an understanding of both melodic and harmonic procedures in composition.

It would seem that there are as many different methods of explaining non-harmonic notes as there are theorists. In the various treatises we find many different terms for such notes; in some instances the same term is applied to different processes, in others several terms denote the same or related techniques; but, as far as I am aware, they are nowhere systematized. The authors usually list each type of non-harmonic note for which there exists a name and give an individual explanation. The student, after reading and trying to assimilate all the terms and explanations, comes away rather confused. He has not been given an orderly conceptual framework, nor valid definitions, and is apt to forget the rather casually drawn-up list of names; worse, since he has not been given any general idea of their relationship to harmonic notes, he often arrives at the notion that non-harmonic notes can be freely used. This notion then contributes to an undisciplined, hazy, often tortured style of writing replacing technical precision with a jaunty experimentalism.

The following remarks are offered in the hope of providing a general conceptual framework within which all non-harmonic notes may be easily understood, retained and handled. Several further advantages will be seen to derive from this approach, especially the reduction of terms, or rather the establishment of a

hierarchy of terms, which will reduce the number of names and explanations formerly needed, as well as clear, logical and easily retained definitions. All the terms will preserve their historical meanings, nevertheless, while the new hierarchy will permit a clearer analysis of melodic styles in the various periods of musical history. It should be understood, however, that this systematic presentation of the non-harmonic notes is meant to provide only an introduction to their use, not a complete manual.

Historically and musically stress is the primary element of differentiation among non-harmonic notes. To speak of suspensions and *appoggiature* without introducing the notion of stress would be meaningless. Since as far back as the thirteenth century composers and theorists have thoughtfully distinguished between the treatment of stressed non-harmonic notes and that of unstressed ones by attending to the former with much greater care as to reaching and leaving them smoothly. Moreover, while it is true that musical stress is a complex concept—we may mention metric or pulse accent, rhythmic or length accent, melic or pitch accent, loudness accent, harmonic accent, dissonance accent and several others—it is a rather simple one with respect to non-harmonic notes. As the term itself implies, the essential point is whether the non-harmonic note is entered simultaneously with a new chord, *i.e.*, on a harmonic accent, or whether it modifies a chord previously or subsequently heard; in addition, a strong metric accent without change of chord may render a non-harmonic note stressed. The other types of accent are unimportant in this context.

Besides stress only two other aspects affect the classification of non-harmonic notes, namely the way in which they are reached and left; in both cases the interval and sometimes the direction of the motion are important. The three possible types of motion are (1) prolongation, *i.e.*, holding over or repetition of a note; (2) ascending or descending steps; and (3) ascending or descending skips. By taking into account all possible ingredients of differentiation, the classification given below fulfils the demands of any scientific classification, namely comprehensiveness and clear articulation.

I. STRESSED NON-CHORD NOTES

<i>Name and symbol</i>	<i>reached by</i>	<i>left by</i>	<i>other name</i>
1. pedal point (P)	prolongation	prolongation	lying voice
2. suspension (S)	prolongation	step down step up	retardation
3. <i>appoggiatura</i> (A)	skip or step	step (down or up)	unprepared suspension

II. UNSTRESSED NON-CHORD NOTES

Name and symbol	reached by	left by	other name
4. anticipation	skip or step	prolongation	
(a)			
5. passing note	step	step in same direction	strict <i>p</i>
(p)			
	skip	step " " "	free <i>p</i> rbs ¹
	step	skip " " "	free <i>p</i> lbs ²
6. turning note ³	step	step in other direction	strict <i>t</i>
(t)			
	skip	step " " "	free <i>t</i> rbs ¹
	step	skip " " "	free <i>t</i> lbs ² , escape note, <i>échappée</i>

EXPLANATORY REMARKS

(1) Every non-harmonic note is either identical with a chord note (1 and 4 above) or a diatonic or chromatic neighbouring note to a chord note (2, 3, 5 and 6). There are no exceptions (see next remark). For this reason I have not used the term "neighbour note" in a more specific sense. (This is probably the most important rule for the student who wants to learn how to handle non-harmonic notes.)

(2) Every non-harmonic note may be left "by substitution", i.e. the expected chord note is replaced by another note of the chord to which it belongs. (For example, an anticipation of the C of a C major triad may be followed by an E or a G.) Such substitutions account for "free" non-harmonic notes of various types and for various "irregular resolutions" of pedal points, suspensions and *appoggiature*.

(3) In general, single non-harmonic notes can neither improve an unsatisfactory progression nor damage a satisfactory one. They therefore usually need no particular contrapuntal attention. The only rule it is well to observe in this respect is to avoid the simultaneity of a non-harmonic note with the chord note it represents (whose neighbour note it is) or the octave thereof. This rule applies particularly to *appoggiature* and suspensions which resolve by a semitone step; when the resolution is by a whole tone or the chord note is in the bass, the rule need not be observed.

(4) Any non-harmonic note, as far as is logically possible, may

¹ i.e. reached by skip.

² i.e. left by skip.

³ This new, adequately symbolic term is here introduced in order to avoid the term "neighbour note", unsatisfactory in this narrow sense (see below, Explanatory Remark 1), as well as the term "changing note", which conflicts with "*nota cambiata*".

be combined with any other or itself. Thus between an *appoggiatura* or suspension and its resolution an anticipation, a passing note or a turning note may intervene; an *appoggiatura* or suspension may be absorbed into a pedal point; a free passing note left by skip may be immediately followed by a free turning note reached by skip to form a *cambiata* or inverted *cambiata*; two turning notes may form a turn; an anticipation may be followed by an *appoggiatura* and an *appoggiatura* may be preceded by its own anticipation; a pedal point may be modified by turning notes, etc.

(5) Non-harmonic notes may also be combined contrapuntally (or vertically) to form double or triple non-harmonic notes. Such multiple non-harmonic notes are heard as secondary chords, which must be reached and left as carefully as though they were primary harmonies, with all limitations as to parallels in force.

(6) Non-harmonic notes may occur as parts of chords rather than as elements of melodic motion—as grace notes, *acciaccature* and “frozen” non-harmonic notes. Such non-harmonic notes may in time be recognized as legitimate members of a chord, thus bringing about the acceptance of new chords. The most famous instance of this process is the dominant-seventh chord. In order to determine what in such cases is a non-harmonic note it is necessary to consider the period or style within which the note occurs.

(7) Harmonic dissonance may also be produced by means of the following two techniques: (a) notes in one voice of a polyphonic work may function as non-harmonic notes related to another voice; this occurs frequently, for instance, in thirteenth-century music; (b) notes of one chord may be employed simultaneously with those of another; this has become quite common with the vogue of poly-harmony and polytonality. When used melodically such chord notes often sound like non-harmonic notes.

It may be observed that the classification offered above, while specifically applying to classic-romantic music, may well be used for analysing the music of any culture or period. Only one slight change is necessary, namely the replacement of the term “non-harmonic” note by such a term as “non-system” note (“non-essential” is hardly a good term). Then all the above classes are applicable to intervallic music, such as that of the Gothic era, or even to monophonic music, in which certain notes are always prominent because of their modal import or for other systematic reasons. It should finally be noted that in certain systems no non-system notes occur, as, for example, in the twelve-note method of composition.

A MUSICAL ADMONITION FOR TUDOR SCHOOLBOYS

BY DENIS STEVENS

WILLIAM LILY, grandfather of John Lyly the dramatist, is usually known as "Lily the Grammarian" for the very good reason that he pioneered a combination of grammatical writings used by countless schoolboys from the early sixteenth until the early nineteenth century. He was no pedant, but a genuine Renaissance humanist, whose visits to the Holy Land, to Greece and to Rome had given him an exceptionally broad education and an enviable aptitude for imparting knowledge. On his return from Rome, where his colleagues at the English Hospice had included John Colet and Thomas Linacre, he consolidated his reputation as a scholar and was invited to become the first High Master of Colet's new school, St. Paul's. Under him, the school flourished in learning and produced men of the calibre of Leland the antiquary, Paget the statesman and Edward, first Lord North, whose son was to achieve fame as the translator of Plutarch. In 1523 Lily died of the bubonic plague, after undergoing an operation against the advice of his friend Linacre.

His first contribution to the field of grammatical writing was a modest syntax in English, the 'Rudimenta Grammatices', which hardly seemed likely to rival the popular verse grammars of Évrard de Béthune and Alexander de Villa Dei. The 'Rudimenta', however, were nearly always supplemented by an *accidence* (also in English) by Colet, and the first of many editions appeared in 1527.¹ Cardinal Wolsey adopted this grammar for his school at Ipswich, modifying it slightly by the addition of new material. Much more successful from a commercial point of view was the 'Libellus de Constructione Octo Partium Orationis', written at Colet's request and enthusiastically endorsed and revised by Erasmus, in which form it went through nearly two hundred editions, only four of them being English.² Such was the fame of Erasmus that Lily was rarely credited for the work he had done, though proof of his authorship is found in a Venetian octavo of 1567.

Towards the end of his life Lily tried to follow once more the

¹ An octavo volume attributed to the press of Hellenius at Antwerp, which was definitely responsible for the edition of 1529. There is a unique copy of the 1527 edition in the library of Peterborough Cathedral.

² There is a copy of the first edition, by Pynson (1513), in the Bodleian Library.

medieval idea of a grammar in verse. He was not the first of his generation to do so, nor was he the most successful; but his 'De Generibus Nominum ac Verborum Praeteritis et Supinis Regulae', of which no first edition survives, was revised and enlarged by his successor at St. Paul's, John Rightwise, in 1525. It was a compound of this and of the two previous publications that brought about the final form of the grammar in 1540, again a double volume like the Lily-Colet grammar of 1527. This time however the first book only was in English, the second in Latin.

It is the English part which is of especial interest to the musician: 'An Introduction of the Eyght Partes of Speche, and the Construcion of the Same, Compiled and Set Forthe by the Comaundement of Our Most Gracious Soverayne Lorde the King'.³ As the title implies, this was rather in the nature of an official publication, for the royal greeting with which the book begins makes it quite clear that all schoolmasters should use the book in preference to any other, to the end that their pupils

may the more readily and easily attaine the rudymentes of the latyne toung, without the greate hynderaunce, which heretofore hath been, through the diuersitie of grammars and teachynges.

This greeting, written by or on behalf of Henry VIII, is followed by a long address (presumably from the pen of the printer, Thomas Berthelet) intended to exhort the fathers of families, the schoolmasters and the pupils themselves to make the best possible use of the book.

After stressing the many advantages of "one absolute and vniforme sorte of lernynge" the address continues with an account of the book's compilation and an apology for its shortcomings. Certain rules were deliberately omitted from the English part of the grammar in order not to overburden young minds, these same rules being included in the Latin part, entitled 'Institutio Compendiaria Totius Grammaticae'. The address ends with an admonition to the pupils:

You tender babes of Englande, shake off slouthfulness, set wantonnes a parte, apply your wyttes holy to learnyng and vertue, whereby you maye doo youre duetye to god and your kyng, make gladde your parentes, profytte your selues, and moche auance the common weale of your countrey.

³ The earliest extant edition, dated 1542, is in the British Museum (C.21.b.4). On the spine may be seen the names of both author and printer: LILLIJ/GRAM-/MATICA./THOME/BERTHELET/1542. Apparently this was only once reprinted, in 1544, and the only surviving copy is in the Huntington Library at San Marino, California.

The young Prince Edward is then mentioned as an example and pattern for all young students, and the envoi sums up the admonition in the following distich:

{ Lerne dylygently.
 { Love God entierly.

At about the time when the 'Introduction' was first published a man in his middle thirties who could compose, sing and play the organ was called to serve in the Chapel Royal. His name was Thomas Tallis, and his previous career had shown evidence of slow but steady advancement. In 1537/8 he was employed as a singer at the church of St. Mary-at-Hill, Billingsgate⁴, and was appointed soon after to a more responsible post at Waltham Abbey. After the dissolution of the Abbey in 1540 he was given forty shillings and told to find a post elsewhere.⁵ This he did, proceeding to Canterbury at once and finding a welcome there as a lay clerk. He appears to have remained there until 1542, when his name no longer appears in the records.⁶ At the Chapel Royal he probably assisted the Master of the Children, Richard Bower, who (like so many of his kind) was held responsible not only for the musical education of the choristers, but for their general education as well. At Windsor the Master of the Children was required to teach general subjects from 6 a.m. until 8 a.m. and from noon until 2 p.m.⁷ Since the establishment in London was larger than at Windsor, Bower may well have turned to Tallis for help in the instruction of Latin, for Tallis was not then an organist of the Chapel, and his duties were lighter than they were to become in later years.

There is no reason why Tallis should not have been delighted with the brand-new text-book on Latin grammar. He certainly read and absorbed the address, and was immediately struck by the admonition to the "tender babes of England". Taking this short passage as his text, he composed a partsong for four voices, but unfortunately no copy of this original version has come down to us. If it were not for the survival of a keyboard reduction of this score, prepared by an Oxford *modulator organorum* named Thomas Mulliner, the following reconstruction of the original would never have been possible. The keyboard version is to be found in the Mulliner Book

⁴ 'Early English Text Society', Vol. 125, II (1905), pp. 375, 380.

⁵ Public Record Office, Exchequer K.R. Church Goods 11/24 f. 20v. The name of Thomas Tallis is fourth in a list of about seventy names.

⁶ Annual Report of the Friends of Canterbury Cathedral (1942).

⁷ 'Visitation Articles and Injunctions of the Period of the Reformation,' ed. W. H. Frere. Alcuin Club, XV, 227.

with the incipit 'O ye tender babes'.⁸ In his Commentary on this source⁹ the present writer fell into the error of assuming that the text was a metrical one, as he had had the good fortune to discover a number of concordances between similar keyboard versions of partsongs and the actual lyrics on which they were based.¹⁰ Momentarily unmindful of that humble alternative to poetry whose existence so astonished Molière's immortal bourgeois, he set the incipit aside until its proper text should turn up. At long last it has done so, thanks to a browsing habit acquired in the bookstacks of Cornell University Library. May the present-day "babes of England" continue to enjoy and if possible act upon this charming musical exhortation!



O ye tender babes of En - ge - land, stake off sloth - ful - ness, be watchful - part: apply your
 uns wholly to learning & virtue, whereby you may do your duty to God; whereby you may do your duty to your King. Make
 glad your par - ents, pro - fit yourselves; make glad your parents, pro - fit your - selves: and much advance the
 common weal of your country, whereby you may do your duty to God; whereby you may do your duty to your King.

⁸ British Museum Add. MS 30513, f. 81. Printed as No. 83 of 'The Mulliner Book' ('Musica Britannica,' I) 1951.

⁹ 'The Mulliner Book: A Commentary,' p. 61 (Stainer & Bell, 1952).

¹⁰ Many of these have been successfully reconstructed and are now published by Stainer & Bell (Choral Library 346) and Novello (Oriana 113-118). I am grateful to Mr. Bruno Turner for drawing my attention to the fact that the untitled and anonymous piece numbered 112 in my edition of 'The Mulliner Book' is an almost exact transcript of 'When that the people taught they had' from Tye's 'Acts of the Apostles'.

BACH'S E MAJOR VIOLIN CONCERTO RECONSIDERED

BY WILFRID POOK

It is well known that Bach made transcriptions of his violin concertos for performance on the harpsichord both at Weimar and in later years for the meetings of the Telemann Society at Leipzig, and that subsequently all but three of the violin originals were lost. Of those which survived the hazards of time, one is the well-known Concerto in E major. The survival of this work, both in its original form for the violin and as it appears in a transcription for the harpsichord, is a matter in which we may consider ourselves doubly blest, for the violin version has long been a source of joy to music-lovers the world over, while in the score of the harpsichord version is preserved one of the most interesting documents in existence regarding the performance of eighteenth-century music. In this respect, indeed, it is curious to note that whereas considerable attention has been devoted to the reconstruction of the "lost" violin concertos from their extant harpsichord transcriptions, the value to violinists of the transcription of the E major Concerto has been completely overlooked. This is rather surprising, since a perusal of this score reveals a degree of clarity and detail much in advance of the original.

The harpsichord version of this Concerto, as will presently be demonstrated, contains many variant readings of great interest and value to the violinist. Broadly speaking, these may be said to represent the composer's final intentions as to the manner of embellishing certain notes and passages in performance. But before enlarging on these aspects of the work, it may be of interest to mention the provenance of the two versions, both of which were first published in the volumes of the Bachgesellschaft edition during the 1860s and 1870s.

The violin version (BG XXI) owes its preservation to the survival of a manuscript made by an unknown copyist about the year 1760. As in the case of Bach's other violin concertos (with the exception of that in A minor and the double Concerto) the original autograph was presumably among the manuscripts bequeathed to his son Wilhelm Friedemann and by him allegedly lost. Apart from two small mistakes (unfortunately printed in the Bachgesellschaft edition and subsequently carried into most of the sheet-music editions

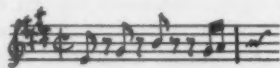
emanating from it), this copy is doubtless a faithful transcript of Bach's original.

More propitious circumstances attended the fate of the harpsichord transcription: the score of this version (BG XVII) survives in Bach's own autograph—"clearly and beautifully written" as the Bachgesellschaft editor tells us. This copy, together with transcriptions of all the other violin concertos, was made during the last years of the composer's life during the period in which he finally revised his Passion music and the organ chorales.


One further observation by way of preamble remains to be made concerning a number of variants met with in the transcription which owe their origin solely to the exigencies of the keyboard instrument. There are a number of passages of this kind, illustrating the art of transcription but of no concern to our present discussion. Bach's ability as a transcriber we may take for granted. What is of moment to our enquiry, however, are the additional touches he has made in various parts of the score in the course of his transcription. These are variants of another order altogether, purposeful additions to the original that repay our close attention. They seem to owe their existence partly to the composer-transcriber's desire to elucidate finer points of interpretation and embellishment, and partly to "second thoughts" he may have had since the original was penned. As may become apparent in the following analysis, they are the prerogative of no instrument but of the music alone; they may be said, in general, to represent with more exactitude the style of performance the composer intended to obtain for this work.

* * *

FIRST MOVEMENT.—Bar 1. The first and most striking feature in the score of the harpsichord version is immediately discernible in the orthography of the three "hammerstrokes" of the theme. Originally written as crotchets with staccato dots, Bach now writes quavers with intervening quaver rests. In this manner they appear at every recurrence and in all the instrumental parts throughout the movement:

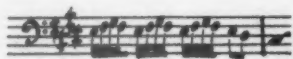


The advantage of this precise notation is at once apparent, and there is now no doubt of the composer's intentions with regard to the length of these three notes. We see them clearly written as notes

of short duration well separated from each other, and this was doubtless how any contemporary performer would have interpreted the original notation. The variable quantity of these three "hammer-strokes" in many present-day performances has often been noted. Modern performers seem reluctant to concede any space at all to the dot, so that the usual interpretation results in three *tenuto* crotchets. But it would be unfair to these performers not to mention that certain sheet-music editions of this work omit printing the dots altogether, and as the average artist is not in the habit of consulting collected and authoritative editions, he remains in ignorance of what the composer actually wrote. One of these offending sheet-music editions actually supplies accents in the place of dots—  —a notational sign unknown to Bach and more likely than anything else to produce the wrong effect to-day. But the harpsichord transcription now leaves us in no doubt whatsoever of the composer's intentions. Bach clearly indicates quavers as the length of note he desires to be played, and our former ignorance of his intentions or our unwillingness to comply with the eighteenth-century convention concerning staccato dots no longer has any excuse. We need not debate what Bach meant by a dot; we see his unmistakable intention at sight.

Mention of the omission of these all-important dots by certain erring editors brings a reminder of yet another omission of which most are guilty, namely, the stroke through the C of the time-signature. Bach very often uses this sign for movements that are clearly not *alla breve*. In the traditional manner of his day it indicates a somewhat faster tempo than the normal common-time *allegro*. (His love of taking an *allegro* at a fast pace has been remarked on by his son Carl Philipp Emanuel.) It is characteristic of his stolid conservatism, therefore, that he should have used this traditional time-signature for pieces he intended to be played at a really brisk tempo. The movement under discussion is among those carrying this time-signature, and this, in conjunction with the three well-separated notes of the theme, stamps the character of the piece from the outset.

Bar 2. The angular figure in the bass of the original is now rounded off by the interspersions of a passing-note, which emendation consistently recurs in bars 16, 19, 38, 71, 74, and 77:



(It may be mentioned here that the bass line throughout the whole of the transcription merits study relative to its adjustment in the various contexts of solo, tutti and continuo.)

Bars 9 and 11. In the violin version it will be noticed that the figure with which the tutti arrives at a full close in bar 11 is anticipated by an almost identical figure in bar 9. In the transcription Bach easily avoids this small anticlimax by the simple expedient of reducing the first figure to its essential notes, *i.e.* by omitting the trill on the first beat and the appoggiatura before the second, so that the phrase in bar 9 now reads:

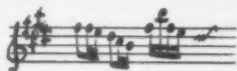


In this small revision Bach provides a practical illustration of one of the first principles of ornamentation, namely that "variations are only to be introduced after the simple air has first been heard" (Quantz). Thus, with the figure in bar 9 shorn of its embellishment and representing the "simple air", its variation in bar 11 effectively heightens the cadence at this point. (See also bars 48 and 52).

Bar 12. It is interesting to note in the original that the three "hammerstrokes" in the solo violin part here are written without the accompanying staccato dots. The reason for this apparent omission lies in the fact that these three notes in their present context were never intended to be played at their face value as crotchets, staccato or otherwise. This is now made clear in the harpsichord version, where it will be seen that Bach writes out an extempore flourish of the kind that might be expected of the soloist on his entry. This is, in fact, another instance of what has just been noted above concerning the "simple air" and its embellishment. In this case the "simple air" has already been given out by the tutti at the beginning of the movement; it is now the prerogative of the soloist to enliven his entry with a "variation" on it, and this Bach now precisely notates in the score of the transcription. Thus the absence of the staccato dots in the score of the violin version is by no means due to inconsistency or carelessness on the part of the composer or copyist—how often has not the charge of carelessness been levelled at Bach!—but to the fact that in this context, and with regard to unwritten conventions of the time, they are merely superfluous. The "variation" provided by Bach here is as follows:



Bar 21. The sequence in the first half of this bar in the violin version contains the first of the small copyist's errors previously mentioned. The solo and tutti first violins should read this passage as it appears later, after modulation, in bar 39:



Bars 57-69. On sight the appearance of this long episode in the harpsichord transcription suggests that it is just another of those clavieristic adaptations of which mention was made earlier. A closer examination, however, leads us to believe that this is not the case after all, and that it is, in fact, a fine example of improvisation on the simple figuration of the violin original. As such it is without doubt one of the more striking features of the transcription.

This raises the interesting question whether or not Bach intended the original notation primarily as a basis for the soloist's personal improvisation. While as an instance of this kind it may be considered exceptional, even unique, perhaps, in Bach, the context here in the transcription strongly suggests this may indeed have been the case. The comparatively early date of the original (c. 1720) may also be adduced in support of this contention, if it be allowed that Bach's methods at this time inclined a little towards the accepted conventions of his day.

There are two points worth noting in connection with this passage. In the first place, however violinistic we may consider the original figuration, the constant play of the bow across two strings of the violin for a period of twelve bars in succession inevitably tends to become monotonous. That many violinists to-day are aware of this fact is evidenced by the additional bowings often used here in an effort to obtain some relief. Variety of bowing alone, however, does not afford a wholly satisfactory solution of this problem.

Secondly, it seems reasonable to suppose that the figuration and phrasing of this long passage should bear some musical affinity to the exquisite figuration and phrasing of the four bars preceding it. As it stands in the original this affinity is clearly lacking: the simple broken intervals we are accustomed to hearing at this point sound rather threadbare after the rich promise of the solo violin's rhapsodizing in the previous four bars of this section, and there can be little doubt that the soloist of Bach's day would have interpreted this passage somewhat differently. This argument has the more force when it is realized that similar passages in other contemporary violin works were quite certainly used as a basis for free improvisation

and that a number of examples are extant in proof of this fact. The plain notes in such a passage were for the amateur or the beginner; the artist knew how to turn them to better account.

In the harpsichord transcription Bach now provides a legitimate interpretation of the original passage—in all likelihood the one he was accustomed to using in his own performances and as satisfying a solution as any soloist could wish for, be he harpsichordist or violinist. There is a distinct feeling of homogeneity with the preceding four bars, and the generous phrasing and nicely placed irregularities completely eliminate the monotony inherent in the original. The passage now appears as follows:



(A further example of this kind of improvisation appears in the transcription at bars 82-92, and the violinist may consider whether the sequence at this point could not also be adapted to the violin version with advantage. It will be noted, however, that with regard to both these passages the chief musical interest lies within the framework of the tutti rather than in the *fioritura* of the solo part).

Bar 107. A nice distinction in accidentals is now made here. With the upbeat this phrase begins:



Bars 121-122. Here in the original violin version there is no accompaniment whatsoever during the solo violin's cadenza. The editor of the Bachgesellschaft edition, however (who had already issued the harpsichord transcription some years earlier), thought fit

to incorporate into the violin version, albeit in a parenthesis, the bass which Bach added here in the transcription merely as a concession to the inherent weakness of the harpsichord. These few notes with the realization of their harmonies have, in turn, been taken up by other editors as constituting an integral part of the work, and this additional accompaniment is always included in present-day performances. But surely an accompaniment is superfluous here. Does not the "voice of the violin" justify the composer's intention that this cadenza should be sung to its "dying fall" without an accompaniment? The additional bass in the transcription exists solely because the right hand of the keyboard instrument is by itself unable to maintain the degree of poignancy demanded by this cadenza. The violin is under no such constraint; therefore the violinist should consider whether he really needs an accompaniment here and whether it would not be better to revert to the composer's original intentions.

SECOND MOVEMENT.—Of eulogies on the beauty of this movement there is no end: it is unquestionably one of the peerless and eternal things in music. It is of the greatest moment, therefore, to observe how Bach further enhances its affective qualities in the present transcription.

Without exception the host of small changes to be noted in this movement all relate to this circumstance. Foremost in this respect is the tempo indication *Adagio*, to which are now added the words *e piano sempre*. It is true that the words *piano sempre* were also written in the tutti parts of the original version and the word *piano* once again later on in the movement against the solo part. But the augmented title of the transcription now serves to remind all alike—soloist as well as tutti—that the composer wishes a *piano sempre* to be maintained throughout the movement.

Piano sempre presents a problem to the interpreter of old music, a problem which so far has eluded the attention of musicologists and performers alike. From innumerable performances and recordings it is apparent that to the modern virtuoso with his powerful instrument, his tremendous tone and especially his continuous and intensive vibrato, the words *piano sempre* have no meaning whatsoever. His view (if he stops to think about it at all) is that it is plain the composer could not have meant anything by it. And even the more scholarly and conscientious interpreter of old music, to whom perhaps these words are a commonplace, balks at their literal application to movements of such proportions as the present one under discussion. How then did our eighteenth-century forbears

treat such movements? How did they hold the interest of their listeners for any length of time playing at one dynamic level for so long? Was this *piano sempre* strictly adhered to?

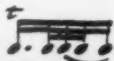
An answer to these questions may perhaps be inferred, albeit but partially, only after much painstaking experiment in the art of restraint. Such experiment points to the fact that *piano sempre* is a very real and purposeful instruction, to ignore which is not only to act contrary to the composer's intention but to miss something of the essential character and quality of the music. The first postulate in the performance of such a movement, therefore, is an unbiased acceptance of the composer's instruction at its face value, the acceptance of a prescribed limitation to the range of dynamic beyond which the players should not trespass. At the same time it will be found that the real problem of *piano sempre* to the performer is the avoidance of playing *senza espressione*. By the words *piano sempre* the composer intimates a special quality of tone and feeling to prevail throughout the entire length of the movement. In German such an intimation is designated an *Affekt*, a term for which there is no exact equivalent in modern English, but which would have been comprehended readily enough in the eighteenth century by the word "passion". The particular passion affected in the present instance would be one of the tenderest emotion possible. And while the successful interpretation of such a transient state calls for a high degree of technical accomplishment on the performer's part, it should not be beyond the power of competent players to obtain considerable freedom of expression without allowing the violin to raise its voice above the limitation imposed by this particular *Affekt*, even during the rather impassioned phrases at the climax of the movement under discussion. That present-day performers have recognized no particular problem in the words *piano sempre* is a certain indication that so far they have failed altogether to recognize the true *Affekt* of this music.

It may be apposite here to recall that Richard Strauss once remarked to an orchestra during rehearsal that when the masters expressed their deepest thoughts in music they often wrote *pianissimo* and *sotto voce* in their scores. The truth of this profound observation may be verified in many a score, as also in the present instance. It is certain that these additional words *e piano sempre* are meant to affect our whole concept of this movement.

There are seven variants in the movement in which the melodic sequence of the notes remains the same as the original while their rhythmic values are slightly changed. The new arrangement may be said to be more characteristically idiomatic of Bach, but the

general purpose of these modifications seems to aim at creating greater melodic smoothness. They occur in the following places:

Bar 10, 3rd crotchet,



Bar 18, ditto.



Bar 20, ditto.



Bar 21, ditto.

The same as bar 18.

Bar 33, 1st crotchet,



Bar 41, 3rd crotchet,

The same as bar 18.

Bar 47, ditto.

ditto.

Similarly, melodic diminutions—characteristic of contemporary extempore embellishment—occur in bars 33, 35 and 36:

Bar 33



Bar 35



Bar 36



In two places, bars 20 and 34, appoggiaturas are written instead of trills, a small detail, but again one enhancing the melodic smoothness, while in bar 16 Bach now writes the most wonderfully affective appoggiatura which to some ears at least will undoubtedly fulfil a long-felt want. Though unwritten in the original version it is hardly conceivable that it would have been omitted in performance by any accomplished violinist of the day:

Bar 20



Bar 34



Bar 16



Bar 31. Here in the original score is contained the second of the copyist's errors previously mentioned. The first notes in this measure should read:



By far the most important rhythmic innovations in this movement occur in bars 23-24 and 48-49. In these two places Bach introduces what is sometimes known as "Lombard" rhythm, a species of halting, passionate declamation which had its origin among Italian singers of the sixteenth century and in Bach's day must long have been regarded as one of the conventional means for expressing the more tender passions in music.

This now presents a most significant transformation of the original and produces a quite different affect on the hearer from that of the evenly flowing semiquavers of the violin version. Doubtless a player of Bach's day would have used this rhythm on any occasion and in any context where he felt its employment would render the music with more heartfelt emotion. According to many writers on music of the seventeenth and eighteenth centuries passages of semiquavers in slow movements were rarely played evenly. Much evidence on this point and many quotations in support of it will be found in *Music of the 17th and 18th Centuries* and in Robert Donington's article, 'Notes inégales', in *Grove's Dictionary*, 5th edition (1954). To a far larger degree than is now credible the written notes of a slow movement during this period might represent only the barest means to whatever end the player's artistry could be directed. Such examples as are furnished by other Bach transcriptions (*e.g.* the slow movements of concertos by Marcello, Vivaldi, etc.) provide further instances of the lines along which all kinds of performers, instrumentalists and singers, indulged the art of extemporization during this period. So certain was it that players would employ their inventiveness on every possible occasion that Corelli gave a special instruction in his eighth Concerto to the effect that no extemporization was to be used: "Arcate, sostenuto, e come sta", he wrote, and trusted the players would abide by it.

The violinist of to-day, therefore, need have no qualms about playing these two passages in Bach with all the heightened emotion the Lombard rhythm can give them. Considering the *Affekt* that pervades this movement, nothing could be so apt in this particular context. The two passages in question now appear as follows:

Bars 23-24



Bars 48-49



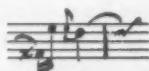
THIRD MOVEMENT.—In this movement the transcription follows the original version exactly except for passages that have been completely remodelled to suit keyboard technique. There are, however, two small points in the score of interest to violinists.



Bar 15. The solo part alone is ornamented with a mordent and a turn in place of the trill in the original:



(Subsequently at each repetition of the subject no ornaments are written either in the solo or tutti parts).

Bar 136. An appoggiatura is interpolated in this bar as follows:



In order to present a complete picture of the variants to be found in the transcription, mention should be made of certain divergent slurrings that appear from time to time throughout the work. It appears that Bach was not very much concerned about reproducing violin bowings in the solo harpsichord part in any of the movements. Occasionally there are slurs that conform to violin bowings, but more often not. In the first two episodes between the rondo subject in the last movement, for instance, there are a number of slurs in the solo part quite different from the original violin bowings, but as these seem incomplete and inconsistent they are without value to the violinist. But it is equally evident that Bach was greatly concerned that there should be no bowing problems for the tutti instrumentalists. Accordingly even the smallest details which were perhaps overlooked in the original version are now completed in the score of the transcription. These consist of groups of semiquavers consistently slurred in pairs  and occur in bars 94 and 116 of the first movement, bars 6, 14, and the penultimate bar of the second movement, and bar 13 (*et seq.*) of the last movement 

* * *

From the foregoing analysis it will have been gathered that the salient textual differences in the two versions of the E major Concerto arise from the elucidation of such notes and passages as are susceptible to embellishment and to extemporization. In the process of transcribing this work Bach has not only taken infinite pains over the remodelling of many passages to meet the exigencies of keyboard technique, but he has also spared no effort to amend a number of minor details in all parts of the score. This procedure, however, is after all only a further instance of what had been this composer's habitual practice all his life. Unlike his contemporaries he had cultivated the habit of writing out in full everything he desired to be played. Clearly in this he ignored the conventions of his time and was prepared to take a firm stand as to how his music should be ornamented and embellished instead of leaving these matters to the caprice of the performer. Whether he adopted this attitude owing to the lack of taste displayed by contemporary soloists, whether he was of the opinion that fully notated ornamentation was an integral part of the melodic line or whether he was moved to write thus by a premonition that posterity would require to know these details is all a matter for speculation. We only know that it deeply offended many of his contemporaries by the limitations it imposed on their performances. It flouted the traditional conventions with which all were familiar and prohibited the customary freedom for indulging in personal fancies during the performance. But to present-day musicians Bach's revisions, his transcriptions of his own works and more especially those of other composers, offer a testimony to the manner of performance of his day to be found nowhere else.

It is clear from surviving manuscripts that Bach originally made transcriptions for the harpsichord of his violin concertos soon after these works were first composed. Thus besides the final revisions made in the last years of his life, there are a number of far earlier transcriptions extant. These in general follow the original violin figuration very closely, even where this is patently unclavieristic. Such examples as these seem to indicate a time when Bach at least partially conformed to the conventions of his day, for though we may accept the premise that he made these early transcriptions for his own use, it by no means follows that he played all the passages exactly as they were notated. With his tremendous ability in the art of extemporization, for which he was justly famed, it is the more plausible to suppose that he exercised this faculty in his own performances than to imagine that he restricted himself to the written notes of the score. In the final transcriptions of the concertos Bach is evidently pre-eminently concerned with their form as harpsichord

works, but what he now writes in the score is undoubtedly in line with what he had been in the habit of playing all his life.

It may be thought from the existence of no less than three different transcriptions that Bach had a special predilection for his great D minor Concerto. Besides these three transcriptions he even uses the slow movement twice elsewhere in greatly varying forms. But surely he shows an even greater liking for the E major Concerto, seeing that in this, more than in any of the other transcriptions, is ample evidence of his loving care in sending it forth in its last state with so many added perfections. This final transcription may indeed represent his ultimate conception of the work through the medium of the keyboard instrument, but this version also holds the key to its ideal interpretation through the medium of the violin. The many variants we have noted owe their existence not at all to the clavieristic exigencies of the transcription but to the innate texture of the music itself. They are natural extempore embellishments; they all relate to the inherent expression of the music; their function is to enhance the performance, and this they do, adding much life and grace to this already gracious work.

But despite the evidence suggesting it was Bach's latter-day wish to perpetuate this work in its keyboard form, it must be conceded that the original violinistic concept of this Concerto remains predominant. Long usage has perhaps accustomed our ears to its innate violin idiom, by comparison with which the harpsichord is never more than a temporary substitute. Even if it be allowed that the harpsichord fits well enough into the scheme of the *allegro* movements, it invariably fails to impress in the *adagio*. The slow movements sound much like the proverbial "tinkling cymbal" and the music is heard as "through a glass darkly".

Since, then, it is only the qualities of the violin that can bring this music "face to face" (to pursue our analogy), it behoves the present-day violinist to re-examine the E major Concerto in the light of its transcription and to assess the value of the notational differences between that transcription and the original. To do so will amply repay all the time devoted to this pursuit, for the variants in the transcription are all eminently violinistic. (We look in vain for similar emendations in the transcriptions of the other two extant violin concertos, which by their nature and context are not susceptible to further embellishment). Through the very existence of this keyboard transcription the violinist is provided with material for a more generous and stylistic interpretation of the Concerto than would otherwise be possible. By boldly and confidently using this material in performance he will be realizing more effectively the ultimate wishes of the composer.

FRENCH CLASSICS ON THE GRAMOPHONE

BY WILFRID MELLERS

IT is a sign of the times that a contributor should be asked to produce an article dealing exclusively with recordings of French music of the heroic age. Fifteen years ago, when I was working on Couperin, there were virtually no recordings, and what there were—apart from Landowska's still justly celebrated series—misrepresented the music in one way or another. To-day there are no less than four long-playing recordings of Couperin's 'Leçons des Ténèbres'; and the records mentioned in this article cover less than half the material available. Presumably the music is fashionable again: the records sell, or the companies would not issue them. And that people buy these records cannot be separated from the fact that they all, with varying degrees of conviction, attempt authenticity in performance. We have learnt that authenticity is not a matter of antiquarian interest: it determines whether or no the music is alive for us. Of course, an authentic performance can be authentically dull, with either the composer or the performer to blame. The odds being equal, however, an interpretation that respects a composer's basic conventions has the advantage over one that does not: which is what one would expect, since a composer who fails to respect the conventions—which are at once the assets and the limitations—within which he works, is likely to be an inefficient composer. All the music on these recordings is meaningful to us to-day in some way or to some degree; it is hardly excessive to say that much of it, interpreted without historical awareness, would make no sense at all.

I will start with church music, dealing with the works chronologically. We have one work by the king-composer of the god-king—and one of his finest. Lully's 'Miserere' of 1664 is performed by a distinguished collection of English soloists, the St. Anthony Singers, and a string orchestra, conducted by Anthony Lewis (Oiseau-Lyre DL 53003). This music is a mysterious moon that complements the blaze of the kingly sun; for all the ceremonial dignity, there is a dark undercurrent of terror in the passionately dissonant web of counterpoint. The piece moved Mme. de Sévigné to tears. If it does not quite do that to us solid twentieth-century Britishers, we can none the less recognize the wildness beneath the gravity; and my only criticism of this beautiful performance—which Professor Lewis properly treats in chamber-music style rather than in the monu-

mental manner—is that the wildness might have been a little more evident. It cannot be too strongly insisted that order, in classical baroque music, is interesting only in the light of what is being ordered—the violence and perversity of human passions. Lully was essentially an operatic composer, and his music is rhetorical in no discreditable sense. The solo parts should have the *panache* of Racinian declamation. The only singers in this performance who give a hint of the grand manner are Richard Lewis and Alfred Deller. It is not Margaret Ritchie's fault that her voice is, in my view, as unsuited to this music as it is to Purcell.

Lully was the composer of the State Opera; his contemporary Lalande was the leading composer of the State Church. His music habitually reveals—as Lully's does but occasionally—a world of wonder, mystery and fear beyond the fallible pomp of mortal glory. Consider the strangely ethereal use of the semi-chorus in the first section of his 'De Profundis', or the cumulatively terrifying penultimate chorus. This work, recorded on Vox PL 9040 by soloists, the chorus of Radio Stuttgart and the Pro Musica Orchestra, conducted by Marcel Couraud, reveals the stature of Lalande, who is perhaps the most scandalously neglected of the baroque masters. The performance, however, is not as stylish as that of the Lully 'Miserere'. The tempi tend to be sluggish, so that the music loses majesty in acquiring a slightly spurious emotionalism; the ornamentation is scrappy and inconsistent; the singing and recording not more than utilitarian. There is, however, a lovely organ to accompany the solo arias.

Marc-Antoine Charpentier was probably the composer, among the contemporaries of Lully and Lalande, who came closest to genius, on the evidence of his intimate solo cantatas in Carissimi's manner and of the one opera, 'Médée', which Lully permitted him to write. I did not know the 'Messe de Minuit', recorded by the Ensemble Vocal de Paris and the orchestra of the Paris Chamber Music Society under André Jouve on Ducretet-Thomson EL 93006. I approached it with relish, expecting something comparable with the tragic pathos of 'Le Reniement de Saint Pierre'. It proved to be a merry work based on popular *noëls*, an example of the sophisticated preoccupation with the *naïf et ingénu*. There is only an odd moment of mystical illumination in this delightful entertainment music; but this is a record to have so long as it is not approached with inappropriate preconceptions. The vigorous performance indicates how an awareness of contemporary stylization helps essentially topical music to live again.

We have a choice between two complete recordings of the first

published work by Couperin "le Grand". The 'Messe des Paroisses' for organ reconciles, in a remarkably mature idiom for a composer of twenty-one, the traditional plainsong fantasia with the operatic music and dance music on which Couperin was nurtured. Gaston Litaize at the organ of Saint-Merri (on Ducretet-Thomson DLT 93039) gives a fine, sensitive performance. His tempi seem to me almost always right, and although he does not indulge in *notes inégales* to any appreciable extent he plays the slow movements with a fluidity that makes the baroque organ as tenderly expressive as Couperin's music. His registration, following that of Couperin, is convincing, his ornamentation is always integrated into the contours of the lines. He has an impressive sense of climax, so that even the short movements sound grand (as they should) as well as gay or pathetic. Indeed his performance of all the pieces—from the conception of mood and architecture down to minute details of ornamentation—is more or less as I had imagined them in my mind's ear; and no musicologist, heaven save us, could say fairer than that!

On the other hand, the performance of Stig Rasjö on the organ of Notre-Dame de Skanninge (Stockholm), recorded in International's 'Anthologie de la Musique pour Orgue' (TWV 91110) often seems perverse. In the "Benedictus" M. Litaize's radiant quietude seems nearer the mark than Rasjö's sharply etched grandeur; and the final "Deo gratias" is surely valedictory in tone, senseless if played briskly, without regard to its pathetic chromatics. Again, did Couperin really intend the rustling tinfoil of the *tierces* in the "Glorificamus" to sound as fierce as Rasjö makes it, as compared with Litaize's glinting delicacy? Rasjö's ornamentation is also less "organically" conceived. The ornaments do not help to mould the lines and point the harmonies as they do in Litaize's performance; the short cadential appoggiaturas sound restless instead of resolute.

Yet it may be good for one to have one's preconceptions upset. Rasjö's performance, if sometimes perverse, is consistently stimulating, and he has the advantage of a much more exciting instrument. The *jeux doux* are marvellously beautiful and the reeds have a nasal, acrid quality that emphasizes Couperin's acute dissonances: compare the two versions of the minor section of the Offertory, where for once I like Rasjö's interpretation better, too. The sound of the Saint-Merri organ is beautiful but more stream-lined than that of the Swedish organ, which I suspect is closer to the noise Couperin had in mind. Even the occasional untamed wolf adds to the fascination. All in all I should say that the Litaize version is for those who do not know Couperin's organ music and want to discover what it is like from a carefully studied, deeply musical performance.

The Rasjö version is for those who know their Couperin and are aware that his tenderness need not be sacrificed to the unsentimentality of the baroque organ. They will find, in this performance, much to enliven and refresh.

Couperin's church music composed for the court, in the last declining years of Louis XIV's reign, is all intimate in style. We have two versions of one of the earliest and most beautiful of his motets—that dedicated to Sainte Suzanne—and choice between them is difficult. A group of English singers and instrumentalists is directed by Anthony Lewis on Oiseau-Lyre OL 50079, the scoring being for two violins with harpsichord or organ continuo. French soloists, the Ensemble Vocal de Paris and the Orchestre de Chambre Gérard Cartigny are conducted by Ernest Bour on Ducretet-Thomson DTL 93077, with flutes and oboes added to the strings. The changes of tone-colour in the Bour version are charming; on the other hand the Oiseau-Lyre violins are played in impeccable style. Professor Lewis legitimately takes the first movement in the Italian manner, crisply and cleanly, without unequal notes. "Date flores" he treats in the same manner. Ernest Bour gives us unequal semiquavers in the first movement, and thus enhances the music's vivacity. "Date flores" he takes more slowly, with expressive ornamentation and some unequal notes: I am pretty sure he is right in this case. Bour also uses much more ornamentation in the wonderful sarabande, "O Susanna"; the consistently long appoggiaturas in both voice and *obbligato* instruments intensify the music's ecstatic yearning. Against that, the delicate warmth of the Oiseau-Lyre violins is preferable to the French flute and oboe; and the rather pinched French soprano cannot compare with Jennifer Vyvyan, who has both the purity of line and the richness which Couperin's music—paradoxically voluptuous and chaste—demands. (The French ornamentation with Vyvyan's voice and controlled phrasing would be a near-perfect performance). William Herbert's tenor is pleasing, the metallic French tenor rather wearing. Yet the more vigorous French performance is probably nearer to Couperin's intentions: the contrast between the two voices interestingly parallels the contrast between the French and Swedish organs referred to above. George James is off colour: the only one of the English singers whose intonation can be faulted. The French bass is adequate but without much character.

On the whole the Oiseau-Lyre version is the more timid in its re-creation of baroque convention, but the better performed and recorded. In any case this version will have to be bought for the 'Quatre Versets d'un Motet' of 1703 on the other side. In the

seraphic writing for high sopranos and flutes, and still more in the extraordinary, heavenward-winged unaccompanied prelude, we have music created in a civilization dedicated to worldly glory which is as other-worldly in effect—or at least as delicate in its equilibrium between flesh and spirit—as a motet of Dufay. Jennifer Vyvyan and Elsie Morison negotiate the fiendish difficulties of this angelic music with only the slightest hint of strain. I should have preferred long appoggiaturas in “Justitia tua” and some unequal notes in “Qui dat nivem”.

I have heard three versions of Couperin's last and greatest church works, the ‘Leçons des Ténèbres’. The version by Hugues Cuénod and Gino Sinimberghi on Westminster WL 5387 can be disposed of at once. The music was written for sopranos and suits women's voices better than men's and even discounting the (to me) unpleasing sound of the high French tenor, Cuénod sings the recitatives with implacable angularity and regularity and at an abysmally slow tempo that bears no relation to speech rhythm. I suspect he thinks this style is ritualistic; certainly he manages to achieve an effective incantatory quality in the *vocalises* by singing the enormous phrases in a head voice. This, however, is inadequate compensation for the passionless artifice of the rest. There is no attempt at *notes inégales* and the ornamentation is either suspect or—as in the persistently short appoggiaturas—wrong. A harpsichord is oddly and unnecessarily used as continuo instrument, in alternation with the organ.

The American Haydn Society has issued a version on HSL 105. This does not try to pretend that the music, however intimate and mystical, is not basically operatic in style. The ‘Leçons’ are sung transposed down a minor third, and Janine Collard's voice is a rich operatic mezzo. She attempts to sing the *vocalises* with the same intensity as the *arioso*. This is physically impossible: she has to break up what should appear to be eternally soaring phrases with gulps for breath. Yet her singing is on the whole beautiful, the rhythm subtle, the ornamentation convincing, though again there are no *notes inégales*. When Nadine Sauterau's limpid soprano appears in the third ‘Leçon’, for two voices, with an (editorial) halo of two-violin *obbligato*, the music really takes wing, without any sacrifice of human warmth.

The French version, by the same ensemble as perform the ‘Motet de Sainte Suzanne’ under Ernest Bour (DLT 93077), keeps the music at its original pitch, introduces a proliferation of unequal notes and in every way flies highest. The *vocalises* are sung very freely, whirling, disembodied, which is the right idea, so long as the singer

does not—as sometimes happens here—lose all contact with the earth (the bass). Less extravagant unequal notes in the cello line might have helped, for after all the music must preserve its civilized gravity, for all its celestial yearning. Such passionate ethereality, so ordered a dissolution of the senses, puts tremendous strain on the singer's resources, and Pierrette Alarie is not quite equal to it. Again, the third 'Leçon', with the two interweaving voices, comes off best: the *vocalises* are an extraordinary experience in this performance, the closest musical synonym one can imagine for the phenomenon of levitation. On the whole I think this version is the best, because of its courageous attempt to realize what I am sure was Couperin's intention. Those who buy this will have the French version of 'Sainte Suzanne', but will also want the Oiseau-Lyre version of that for Jennifer Vyvyan's singing and for the 'Quatre Versets' on the other side. Those who play for safety and have the American version get the radiant 'Motet pour le Jour de Pâques' thrown in. This is one of the best pieces in Couperin's more italianate manner, and it is admirably sung.

Now for the instrumental music, which I will also discuss chronologically. Classical lute music is one of the few remaining gaps in the gramophone companies' catalogues: a record of lute pieces by Charles Mouton, beautifully played by Walter Gerwig on an Archive Production record AP 13027, is thus especially welcome. Listening to these pieces one can understand why the lute appealed so strongly to the *élite* of the *grand siècle*. With its capacity for exquisite nuance, it is the supreme instrument of sensibility: the very evanescence of its tone enhances the poetry by reminding us that the rarest refinements of human feeling are subject to envious and calumniating Time. We can understand too, as we listen to this music, how intimately the conventions governing the performance of French harpsichord music grew out of lute technique. For the early harpsichordists, the keyboard instrument was a mechanized lute; and the ornaments and rhythmic irregularities they introduced were intended to neutralize the mechanization, to approximate to the expressiveness that, in lute style, comes from direct contact between the players' fingers and the string.

This is especially evident in the earliest harpsichord music sent to me. Ruggero Gerlin has recorded the complete harpsichord works of Louis Couperin on five Oiseau-Lyre discs of which only the first (OL 50107) has reached me. Louis Couperin's unmeasured preludes are an adaptation to the keyboard of lute improvisation; even his dance movements have a wayward, rhapsodic quality. As compared with his contemporary, the tenderly melodic Chambonnières, his

music is audacious, mainly harmonic and colouristic in appeal. Gerlin plays it with insight, bringing out the brooding poetry of the lugubrious dissonances in a big piece like the D minor 'Chaconne', the startling vivacity and rhythmic enterprise of a witty trifle like the D minor 'Canaris'.

Louis Couperin stands at the beginning of the French harpsichord school, Rameau at the end. Ruggero Gerlin has also recorded the latter's complete keyboard works on OL 50080-83. The brilliant pieces, such as 'Les Cyclopes', and the exotically harmonic and "colouristic" pieces ('Le Rappel des Oiseaux', 'Les Sauvages', 'La Poule') are most excitingly played. I feel less happy about the tender pieces, wherein Gerlin is apt to sacrifice *cantabile* line to devices intended to render the harpsichord "expressive". All these devices have historical validity, only Gerlin makes them sound rather self-conscious, unspontaneous. This may be why he is better at interpreting the harmonically and colouristically romantic Louis Couperin and the bold, relatively extrovert brilliance of Rameau than he is at interpreting the subtler, more intimate linear style of Couperin "le Grand". I make this comment on the evidence of the few records I have heard of the mammoth Oiseau-Lyre series on which he has recorded the complete harpsichord works of Couperin "le Grand". I am not attempting a review of these records, for even Couperin's most affectionate admirer may justifiably wilt at the prospect of thirty-two long-playing sides—at a stretch—of Gerlin's somewhat aggressive Pleyel harpsichord.

Rameau's 'Pièces en Concerts' are among the most entrancing of his instrumental works and, like most of the harpsichord pieces (except, interestingly enough, the very latest), they turn away from the heroic linear style of the baroque towards the more harmonic and metrical style of the rococo. They are no longer trio-sonatas in the old sense, for they have *concertante* keyboard parts strikingly suggestive of rococo piano technique. Indeed, some disciple later arranged them, along with a few harpsichord pieces, in string-symphonic style. The orchestral version of 'La Poule' is very close to the symphonic manner of the Mannheimers or even Haydn, with vivacious repeated notes, energetic leaps, shooting scales, pathetic Mannheim sighs, abrupt contrasts of dynamics: habitually popular rather than aristocratic in feeling. It is indicative of the "progressive" nature of the music that the orchestral version of the 'Pièces en Concerts' should sound—despite some technical *gaucheries*—more satisfying than the original version for trio. Both versions are recorded by Oiseau-Lyre: the trio form by Ruggero Gerlin, Jean-Pierre Rampal (flute) and Roger Albin (cello) on OL 50083,

the string form by the Oiseau-Lyre Ensemble conducted by Louis de Fromont on OL 50084. The performances are lively, though even in this almost-rococo music there should surely still be some *notes inégales*, at least in the slower movements. The recording of the string version sounds, on my unpretentious instrument, rather thin.

On the other side of the lute music record there is another example—to put alongside Rameau's 'Concerts'—of the transition from classical baroque to rococo. The Rameau works are minor creations by a great master. Bodin de Boismortier is hardly even a little master. The suite from his 'Daphnis et Chloé', however, prettily illustrates the delights of the *divertissement* into which the heroic opera declined. This is essentially background music—to be eaten to and chattered to, as well as to accompany visual spectacle. There is something a bit forlorn about it, served up cold on a record, especially under the formidable heading of an Archive, without so much as a clap or a ghostly titter to recall the *conversations galantes et amusantes* that were the music's justification.

No justification is needed for Leclair's violin sonatas, other than their intrinsic merits. Less subtly profound than the greatest works of François Couperin, less comprehensively human than the operatic music of Rameau, they none the less stand with the greatest achievements of the French classical tradition. Apart from Rameau, Leclair is the only composer of the end of the heroic age to preserve—or rather to re-create—the grand manner. Not even in the violin sonatas of Bach and Handel can we find melodies longer-breathed, and at the same time more consistently intense, than the themes of the sarabands of the fourth Sonata from Books III and IV respectively. It is evidence of the power of Leclair's invention that his italianism should be re-experienced in terms of the French tradition, as is Bach's in terms of the German tradition.

Six sonatas, selected by Marc Pincherle, are played by Georges Alès and Isabelle Nef on Oiseau-Lyre OL 50087-88. Alès plays with a pure and incisive line without sacrificing warmth and depth of tone. The ornamentation in the slow movements could, I think, be more flexible while preserving architectural majesty. In the quick movements the rhythmic drive is too relentless; *le style continu* should be, though continuous, also pliant, with plenty of "light" between the phrases. But one should not quibble about such noble music, so authoritatively performed. Of the records I have mentioned in this article these, with the recordings of François Couperin's church music, are likely to give the most lasting pleasure.

REVIEWS OF BOOKS

Annals of Opera: 1597-1940. By Alfred Loewenberg. Second Edition, revised and corrected. Vol. I: Text, pp. xxi, col. 1440; Vol. II: Indexes, col. 316. (Societas Bibliographica, Geneva, 1955, Sw. Fr. 130.00.)¹

The first edition of this invaluable work came out at Cambridge in 1943. It has been out of print for some years, and no doubt many of the existing copies are now quietly falling to pieces from their owners' continuous handling. For it never ceases to be a treasure of usefulness to those who possess it and has been a sore temptation, no doubt, to many who had to go without it. If ever there was a musical book to beg, borrow or steal, this is it, and indeed the Central Music Library's only copy was lifted one day, not very long after the opening of that institution, shamelessly and unforgivably, but perhaps understandably. The late Dr. Loewenberg had intended before his untimely death to bring out a second edition, but not without extensive revision, and his widow, mindful of his wishes, steadfastly refused to countenance a mere reprint. Nothing was thus to be done until a competent and self-sacrificing editor was found in Mr. Frank Walker, and even his generous labours would have been in vain if Mr. Theodore Besterman had not been willing to undertake the republication of the work, which required entirely new setting and lay-out.

The new edition is an improvement in every way. Clear type, excellent paper and a strong if rather unattractive binding make the book agreeable to handle, and the new display of the year-by-year entries in double columns, well paragraphed, makes reference as easy as possible. The pagination by columns instead of whole pages, though quite possibly irritating to librarians as a bibliographical freak, is very helpful to the user, since it reduces the labour of reference by half. Another advantage over the first edition is that opera titles are no longer given in capitals throughout, which sometimes helps in the case of titles in unfamiliar foreign languages to distinguish proper names and nouns from other parts of speech. It is good, for example, to get 'Il Pastor fido' for 'IL PASTOR FIDO', since it saves unwary readers from taking a faithful shepherd for a clergyman named Fido. Indeed, I should myself have favoured lower-case initials for all nouns except proper names in Italian and Spanish, but that is a debatable matter.

How much has been improved by additional entries as well as corrections will reveal itself only gradually with further continual use of the work, but there can be no doubt that a great deal of new information must have been added to this second edition both by Dr. Loewenberg and by Mr. Walker, for one knows from experience that a constant flow of new matter always does produce itself as soon as a book of this kind has been published. What is more, an immediate check of the marginal corrections I had myself accumulated in my own copy of the

¹ Obtainable in Great Britain from Otto Haas, 49a Belsize Park Gardens, London, N.W.3; price £11 : 11 : 0.

first edition has shown that practically all those mistakes are now removed. The occasional Germanisms or linguistic solecisms against which Loewenberg's English was nearly always proof also seem to have disappeared (we now get "two consecutive days" for his odd "two subsequent days"); but I notice there is still a tendency to retain the Germanic "oldest"—which is not, of course, positively wrong—for the more idiomatic "earliest". In the correction, duly made, in the Lafontaine, Musset-*avant-la-lettre* title of Monsigny's 'On ne s'avise jamais de tout' for what was previously given as '. . . jamais du tout' a single letter makes a world of difference to the sense. "Two arias", in place of "some arias" in the information on Mozart's 'Schauspieldirektor' makes things much more precise by the change of one word; and "trio" for "terzet" in the same place is far preferable. On the other hand numerologists with a special affection for the number 7 may be almost sorry to learn that Schweitzer's 'Rosamund' was not produced on 70 December 1777, as the first edition had it. Not many people will often care when it *was* produced; still, it is just as well to have it right.

If a few lingering errors and one or two omissions are pointed out here, it is done for the sake of increasing the usefulness of the 'Annals', however slightly, not in order to find fault at all costs. The name of Dezède still appears as *Dézède*, which, unlike *Dezèdes* and *Desaides*, was not one of the variants used. The Spanish name of Pérez de Saavedra still appears with the Italian prefix "di", probably because the librettist of 'La forza del destino' had it so. The literary sources of Marschner's and of Lindpaintner's 'Der Vampyr', which by coincidence both appeared in 1828—a French melodrama by Nodier and others, itself derived from Polidori's story once attributed to Byron—are still not indicated; on the other hand we are now duly given Nodier's story as the source of the 'Trilby' opera by one Friedrich Hieronymus Truhn (1835) in place of the former gratuitous information that the work "has nothing to do with Du Maurier's famous novel" (1894!). We are not told that Sedaine's libretto for Monsigny's 'Le Roi et le Fermier' was based on Robert Dodsley's play 'The King and the Miller of Mansfield', although, curiously enough, this as well as the opera, is mentioned as the source of J. A. Hiller's 'Die Jagd' later on. In connection with Martín y Soler's 'Una cosa rara' Mozart's use of an air from it in the second finale of 'Don Giovanni' might have been mentioned, since that is done in the similar case of Sarti's 'Fra due litiganti'. The apocryphal story of Beethoven's saying of Paer's 'Leonora' that he would "have to compose this", questioned in the first edition because the dates do not fit, has now been properly omitted; but it might have been mentioned in connection with the funeral march in the same composer's 'Achille', whether it is true or not.

Two serious omissions are both of performances at Sadler's Wells of foreign operas given in English for the first time: Wolf-Ferrari's 'I quattro rusteghi' on 7 June 1946 and Janáček's 'Káta Kabanová' on 10 March 1951. The performances of the former at Zagreb in Croatian and at Kaunas in Lithuanian hardly seem important by comparison. Loewenberg was present at Sadler's Wells on the opening night of what in Dent's translation was called 'The School for Fathers': I saw him there myself; but that of Janáček's work occurred after his death, so that for this omission Mr. Walker must be held responsible.

This opera of Wolf-Ferrari's, incidentally, shows up an oddity in the 'Annals': it is entered as 'Die vier Grobiane' because it was first produced in German at Munich. Similar freaks appear in all similar cases, and although it is not easy to see how they could have been avoided, it is hard to reconcile oneself to them. 'Simson und Delila', for Saint-Saëns's work first given as an opera at Weimar, and 'L'Oie du Caire' for a dished-up version of Mozart's unfinished 'L'oca del Cairo' do rather rub one up the wrong way, though one is not seriously disturbed, since the original titles are always mentioned and given as cross references in the index volume. One is also no more than mildly worried by the question whether the spelling of titles should not have been modernized. They are given as they originally appeared, e.g. 'L'Yvrogne corrigé' (Gluck).

But this review must not close with such niggling observations. What needs to be emphasized, now that this magnificent work is available again, is that no end of patience, scholarship and care has gone to its making, on the part of the compiler in the first place, of course, but also on that of the revisor. For the benefit of those who do not know the manifold use of the book, if there be such (as Miss Pike says in another connection in 'Albert Herring'), three passages may be quoted from the preliminary matter. Here are two from the compiler's Preface:

The book is intended to be a skeleton history of opera, in dates and other facts. It is therefore arranged chronologically, but by means of copious indexes it can also be used as a dictionary of operas. . . . The selection of some three or four thousand operas out of a total number of—I dare not offer a guess—was also chiefly guided by objective historical principles. Of older operas, preferably such have been chosen as are still extant in one form or another; of more recent works, those have been selected that have obtained success or attracted attention outside their countries of origin.

And here is one from Professor Dent's Introduction:

For every opera named we are given the names of librettist and composer, as well as the name of the theatre and the town in which the first production took place [with precise dates]; but besides these bare facts we are often supplied with a vast quantity of subsidiary information, especially as regards the source of the plot, subsequent revivals in other cities and translations into various languages.

One's only regret is that the second edition has not been carried beyond 1940, the year at which Loewenberg left off. But that would have involved an amount of voluntary work such as even so ardent and devoted an editor as Frank Walker could not have been expected to undertake; and since it is the fate of all reference books of this kind to go out of date, that defect could in any case have been but temporarily mended. Here is more than enough for a feast.

E. B.

Handel, Dryden, & Milton: being a Series of Observations on the Poems of Dryden and Milton as alter'd and adapted by Various Hands, and set to Musick by Mr. Handel. By Robert Manson Myers. pp. 158. (Bowes & Bowes, London, 1956, 30s.)

This short but expensive book falls into two halves. The latter part, a series of appendices, contains the words of Handel's Dryden and Milton settings as printed in the original word-books, together with the versions of the two St. Cecilia Odes set by Jeremiah Clarke, Clayton and Draghi. The first part is largely a collection of comments by eighteenth-century (and a few later) authors on the poems and the music. It is a strange fact

that writers on Handel, with very few exceptions, have been either scholars who were not musicians or musicians who were not scholars, with the result that the factual background of his life and times has never been brought wholly into focus with his music. Mr. Myers continues this tradition of disunion. His strength lies in his excellent literary documentation. He has assembled material from many directions and adds at least one document to the Deutsch corpus; he quotes many bad poems and more bad criticisms inspired by Handel's music; he takes great pains over accuracy and makes very few slips. But he is much more familiar with the literary sources than with the music, which he does not attempt to correlate with them; and he scarcely ever ventures on a personal opinion of his own.

The result is very odd. It resembles a scholarly study of a great painter by a blind man. Apart from the fact that amid such a welter of conflicting statements, opinions and impressions the reader yearns for the leaven of a decisive critical judgment, the picture is inevitably distorted even on the literary side. By not coming to grips with the many interesting aesthetic problems involved Mr. Myers appears to allow equal weight to the profound, the platitudinous, the irrelevant and the fatuous among his witnesses. As so often happens, the least valuable are the most voluble. Some comments by Mainwaring and William Hayes strike a note of perception and common sense; but they wrote little on the works concerned, whereas the pompous, doctrinaire and quite unmusical Dr. John Brown ('A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music', 1763) and the anonymous and asinine author of 'An Examination of the Oratorios which have been Performed This Season at Covent-Garden Theatre' (also 1763) are quoted at tedious length. The latter, a follower of Brown, was a veritable Beckmesser who listed and numbered Handel's defects and appended a numerical reference in brackets whenever he made a criticism. He could scarcely have more thoroughly misunderstood both Dryden and Handel, yet Mr. Myers calls his account of 'Alexander's Feast' "judicious". The one important detail in this author's endless burlblings on 'Samson'—the evidence that flutes, which appear in no printed score, were used in "Her faith and truth"—elicits no comment. (Handel did add a note "*Travers.*" in the conducting-score; but Chrysander with not uncharacteristic capriciousness chose not to mention it. Or did he take it for the name of a singer?)

Mr. Myers was right, of course, to give us the views of contemporary aestheticians, and on occasion he summarizes them well; but he does not appear to realize what odd conclusions follow from their arguments. Even so good a friend of Handel's as James Harris could write: "Yet must it be remembered, in this Union, that *Poetry* must ever have the *Precedence* [over Music]; its *Utility*, as well as *Dignity*, being by far the more considerable." "Is not good music set to bad poetry" (asks James Beattie) "as unexpressive, and therefore as absurd, as good poetry set to bad music, or as harmonious language without meaning?" The answer, of course, as half Handel's output proves, is No. When Beattie adds that "Handel's genius never soared to heaven, till it caught strength and fire from the strains of inspiration", the way is open for a discussion of exactly what poetry meant to Handel and what sort of verbal or literary stimulus

his genius required, a crucial question that has never been properly explored. But Mr. Myers turns away and quotes someone else. It is all the more unfortunate that he should echo Steevens's malicious attempt to blacken the character of Charles Jennens, who understood Handel's genius better than any of his other collaborators. Mr. Myers regards 'Samson' as a union of the talents of Milton and Handel without observing that their attitude to the subject was startlingly different, if not diametrically opposed. Not everyone will agree that this is Handel's finest oratorio, and (*pace* Mr. Myers) that was not the composer's opinion.

The appendices are not the superfluous luxury that might be supposed. The text of 'Samson', for instance, has never yet been printed correctly, by Chrysander or anyone else. Mr. Myers reproduces the first edition of the 1743 libretto, and this is a real service; but it badly needed annotation. It is not the text set in 1741 (as stated on p. 122), which was very different and much shorter, nor does it correspond to the first performance, though it was intended to do so. Mr. Myers might have commented on the absence of the Dead March (which was probably not performed) and the apparent ascription of the air "With plaintive notes and amorous moan" to Samson—a mistake, of course; but so is the usual belief that it was sung by Dalila. Other complications, due to last-minute alterations in the cast or confusing directions in the copy sent to the printer, concern the airs "God of our Fathers", "Then long eternity", "It is not virtue" and "To song and dance", all of which were sung in 1743, but not in the form or by the characters indicated in the libretto. The only note supplied by Mr. Myers, that the heading "Grand Chorus" above "Let the bright Seraphims" was "obviously a printer's error", is misleading. Handel began to set these words as a chorus; when he composed the famous air (with the aid of a borrowed theme), he forgot to alter the heading in the copy sent to the printer. It was not corrected till 1752.

One or two small errors may perhaps be pointed out. There is no valid evidence that the original 'Esther' was performed on 29 Aug. 1720, and the date of the first public performance was 20 Apr., not 2 May 1732. Morell was not responsible for the libretto of 'Solomon'. Handel very seldom performed 'L'Allegro' in London after 1741 (p. 56)—on two or perhaps three isolated occasions only. Walsh, not Randall, issued the first complete score of 'Samson'. Handel's failure to publish the full scores of the oratorios is hardly "a curious fact" (p. 34): it was dictated by self-interest, owing to the unfavourable terms of the copyright laws.

Although Mr. Myers has written a drier book than the subject warrants, it is refreshing to find an author willing to go back to original sources—as the editors of the monumental new Halle edition of Handel's works evidently are not. "Handelians worship an almost unknown god", he truly says in his Preface. It is time for a thorough spring-cleaning of this deity; and the task is only possible if the scrupulous scholarship that Mr. Myers applies to contemporary writings is extended to the music and reinforced by critical judgment.

W. D.

Schumann and the Romantic Age. By Marcel Brion. Translated from the French by Geoffrey Sainsbury. pp. 375. (Collins, London, 1956, 21s.)
Schumann. By André Boucourechliev. pp. 192. ('Solfèges' series, No. 2.) (Éditions du Seuil, Paris, 1956.)

Let it be made clear at once that neither of these two books (which reached this country just in time for the centenary of Schumann's death) can be mentioned in the same breath with Bötticher's 'Robert Schumann: Einführung in Persönlichkeit und Werke' (1942) or the symposium 'Schumann' edited by Professor Gerald Abraham (1952) as serious contributions to musicological research. Nevertheless both have their value in that they contribute to a greater imaginative understanding of Schumann as man and musician by conjuring up the atmosphere of the world in which he lived. M. Brion does this by means of a survey of nineteenth-century German romantic literature and its begetters; M. Boucourechliev and his publishers by means of many delightful "period" illustrations.

M. Brion's book appeared in France in 1954, but has only this year been translated into English. Lest the title should be insufficient indication of the particular ground he wishes to explore, he explains his objective still further in his preface: "The musicologists have done their work on Schumann and done it well. My aim is rather to place him in the centre of that landscape to which he belongs." He succeeds brilliantly in transporting the reader into the highly imaginative, supernatural romantic world where Schumann most loved to dwell, in the company of Heine, Eichendorff, Kerner, Lenau, Geibel Mörike and many others of his time; but M. Brion's extensive reading of romantic literature has not only made his own style somewhat too "Jean Paulian", but has also caused him to weave a web of fantasy around Schumann himself which is not always strictly reconcilable with the truth. Not only M. Brion's opinions but also several statements of fact are open to question. It was unwise of him, for instance, to allow himself to be so carried away by the Robert-Clara romance as to pretend that Clara rather than Ernestine von Fricken was really at the back of 'Carnival' (p. 167). It was equally rash of him, in his desire to show Schumann's wing-spreading as a process involving a gradually increasing number of instruments, to give the impression that Schumann wrote chamber music before turning seriously to the orchestra. Though these and several similar details may, perhaps, seem insignificant in themselves, they do collectively tend to weaken our confidence in M. Brion as a musician. He does, however, make it much clearer to us than most writers how very easily music could have lost Schumann to literature.

M. Boucourechliev's book is a shorter and more concise retelling of Schumann's life-story, with descriptive commentaries on the music interspersed *en route*; it is all done with pleasing imagination, neatness and charm, yet is for the amateur music-lover rather than the serious Schumann student. The author is sufficiently conversant with recent Schumann research to know, for instance, of the connection between the 'Gesänge der Frühe' and Hölderlin's 'Diotima' poems, yet he falls into the old, familiar trap of describing 'Mein Wagen rollet langsam' as Schumann's last song just because it was published as Op. 142. As already indicated, much of the attraction of this book lies in its generous illus-

trations, many of them quite new to this country and all of them invaluable in recreating Schumann's own world. The paper cover, however, is unfortunate, and if ever this book is translated into English, let us hope that the publisher will "stiffen" it.

J. O. C.

Musicians on Music, ed. by F. Bonavia. pp. 273. (Routledge & Kegan Paul, London, 1956, 21s.)

This entertaining anthology appears six years after its compiler's greatly lamented death, and has been seen through the press by Mr. Frank Howes. It is not clear whether Bonavia left a completed collection of extracts or whether he might have added others if he had lived to finish the work. His own introduction, however, suggests that he had fulfilled his original intentions.

Discussing the anthology's purpose, he says: "Its aim is rather to allow composers to tell their own tale unaided—or unhampered—by critic and historian and provide for us the means for understanding their thought". While admitting that composers of this century have written more about their art or system than composers of the nineteenth, Bonavia adds: "If the men of today are not so well represented it is because we are too near to see them objectively and because the general public is inevitably more interested in their music than in their writing". Present-day concert programmes show that the second part of the statement is quite untrue; and as for the former, such an anthology as this, published in the second half of the twentieth century, should contain extracts from the æsthetic writings of Schoenberg, Stravinsky and Hindemith.

The extracts are classified by countries in alphabetical order. This means that England comes first, the book thus opening with the comparatively minor figures of Parry and Stanford. But their subject-matter—Bach and Verdi's *Falstaff*—somewhat redresses the balance. It is a pity that Bonavia chose to reproduce Bax's misrepresentation or misunderstanding of the character and personality of Parry. He complains that Parry shunned the sensuous beauty of orchestral sound, but his own symphonies might have been the better for some of Parry's moral earnestness. Extracts from Sir George Dyson's R.C.M. wartime addresses and 'The New Music' now have topicality in their insistence upon the vocal element in music. "Our ears and our æsthetic reactions are in this matter not instrumentally but vocally attuned. . . . We are all singers, whether we know it or not, and singers we shall for some long time yet remain." Many readers will disagree with both Elgar and Delius as to which is the greatest of Dickens's novels, and all will ask: "Where is Ethel Smyth?"

What makes the book particularly desirable is Mosco Carner's new translation of Wagner's 'Ueber das Dirigieren'. This now makes easy reading, and the essay itself has many an *aperçu* that still has contemporary significance. But Wagner's memory surely lets him down when he refers to Cipriani Potter, that composer of a set of 'Enigma' Variations for piano, as a double-bass player.

English readers without Italian will welcome the extracts from Boito's letters, thereby obtaining a glimpse of the other side of the Verdi-Boito collaboration. He has some pertinent remarks as to why the ending of a stage comedy is so often unsatisfying.

Some attempt has been made to impose continuity upon this mass of miscellaneous extracts. For example, we have both Mendelssohn and Wagner writing on Queen Victoria. Some readers may recall Francis Hueffer's piquant dedication to her of his 'Half a Century of Music in England': "the friend of Mendelssohn and the first Englishwoman to recognize the genius of Wagner".

Rather surprisingly nothing is quoted from Spain or Czechoslovakia. Falla or Smetana or Janáček could have provided something striking on nationalism in music.

The chief impression left by the book is that, while composers may often express themselves extravagantly, when they assume the rôle of critic they nevertheless say much that is fundamentally true.

S. B.

An Organ for the Sultan. By Stanley Mayes. pp. 272. (Putnam, London, 1956, 21s.)

Mr. Mayes paints an entertainingly discursive picture of Elizabethan life and times around one quite small but very curious incident, the presentation of a clockwork barrel organ to the Sultan of Turkey in 1599. Probably no country but England, and no age but that of Elizabeth I, would have thought of counteracting an economic and political cold war in the Levant by such means. But so it was; and we owe most of our knowledge of the matter to a written account left by Thomas Dallam, the man who was sent out to assemble and erect the instrument in Constantinople, where it was intended to be the customary though slightly odd *pourboire* of the English ambassador on presenting his credentials to the Sultan.

Mr. Mayes knows his terrain and adds greatly to the reader's pleasure by his ability to see every scene, as it were, through Dallam's eyes. He is also an extremely able historian who knows how to clothe the bare bones of fact by the discreet exercise of a lively imagination. In a musical journal, however, it is proper to consider the musicological interest of the book, which centres in the hero of its principal happening.

It seems that there are two contemporary accounts of this organ, Dallam's and another that was printed in abstract, unreferenced and anonymously, in the 'Illustrated London News' during the year 1860. The latter does not mention Dallam, who on his own showing, built the instrument from start to finish, but consists of a contract, with an accompanying drawing of the organ, between the Governor of the Levant Company and one Randolph Bull, goldsmith. This describes the clock and organ mechanisms in detail. Nobody now knows the whereabouts of this document, which the 1860 writer described as being "among the un-noted treasures of our national manuscripts". Mr. Mayes, having done his duty by reproducing it as found, is therefore obliged and perhaps a little glad to ignore it, thereby leaving the enquiring musical reader somewhat in the air.

There seems no reasonable doubt that Dallam built the organ unit; but what of the clock movement with its planetarium, puppets and bells; above all, what of the considerable bullion work which decorated this "wonderful baroque piece"? Mr. Mayes asks: "Who was Randolph Bull the goldsmith, and why was the contract made only with him?" Surely

the answer to the second question is that no organ-builder-member of the Blacksmiths' Company would have been permitted to work in precious metals, or is likely to have been a qualified clockmaker. Randolph Bull *had* been a master goldsmith since 1583, long before Dallam appeared on the scene. He was appointed clockmaker to the queen in July 1591, when he succeeded John Bull, presumably his father. In 1603, James I confirmed this appointment, with his son, Emanuel Bull, as assistant.¹

It is impossible to avoid the conclusion that, just as Lello, the English ambassador, played down Dallam's part in this affair in his dispatches, so did Dallam in his turn deliberately suppress all reference to collaboration with the queen's clockmaker. This admittedly puts his character in a different light from that suggested by the book, and makes it all the more imperative that someone should try to discover the missing contract of Randolph Bull.

We may, in fact, equally well ask who was this suspiciously good *raconteur* to whom everything happened, and who was able to set it all down in so excellent a "secretary" hand; for even in that age of versatility a literary organ builder must have been something of a phenomenon.

In his last chapter, on the subsequent activities of the Dallam family, Mr. Mayes has overlooked one member, John, who was appointed "one of his Majesty's organ tuners in ordinary" on 20 June 1672. The book is profusely and admirably decorated with line and half-tone reproductions of contemporary scenes and figures; and it should be read by everybody.

E. H.

The Castrati in Opera. By Angus Heriot. pp. 243. (Secker & Warburg, London, 1956, 30s.)

The *castrati* were among the Christian Church's more recondite contributions to art. Whether or not they can be traced back to St. Paul's interdict on women singing in church, there is no doubt that their encouragement by the Roman Catholic authorities, from Pope Clement VIII downwards, at the end of the sixteenth century was directly responsible for their two hundred years' supremacy in opera. For there was an equal religious objection to women on the stage (hence of course the boy actors of Shakespeare's time); and the *castrati*, having filled one vacuum, sailed into a much bigger gap as soon as the new art of opera arose, and made it very much their own. From this favoured position they were dislodged towards the year 1800, not so much by the physical accident of the French invasion of Italy (as Mr. Heriot suggests) as by the changed climate of opinion, which threw up a Beethoven on the one hand and threw down the old court *opera seria*, nurse of the *castrati*, on the other. But they lingered on in the papal chapel and other Roman churches throughout the nineteenth century (Wagner is said to have contemplated abstracting one of them to sing the part of Klingsor), and indeed survived well into living memory. The last of them, Alessandro Moreschi, who

¹ The dates of the royal appointments, here published for the first time, are in the uncalendered Signet Office Docket Books in P.R.O. ref.: IND 6800-1. Bull also appears in the (again) uncalendered Exchequer Issue Rolls, E 403, 865-875, for payments of fee and livery. I am obliged to the Clerk to the Worshipful Company of Goldsmiths for information on Bull's "mistery".

retired in 1913, was in time to entrust his art to the recording companies; and Mr. Shawe-Taylor adds an interesting appendix on its quality.

Their importance in the history of opera has long warranted a serious study, and Mr. Heriot's book, though it might with advantage have been extended by a serious discussion of the music they inspired and sang, is of real value. It is scholarly, well written and sensible in tone. We can imagine the deplorable results of a journalistic approach to this subject. Mr. Heriot is able to remove the manhole covers sealed up by the intervening age of respectability without leaving a distasteful smell in the reader's nostrils. He gives the necessary medical details (which may surprise many readers) and says a little of the artistic product—it is not always realized that elasticity and control born of rigorous training, and not a wide compass, were the supreme qualities of the *castrato* voice at its best—but is clearly most interested in the social effects. This is indeed an astonishing story: Mr. Heriot can be forgiven for his excessive use of the epithet "strange". The *castrati* were the film-stars of the eighteenth century; like modern crooners and television teasers they were subjected to hysterical adulation ("One God, one Farinelli"), though now and then we catch a dry comment like that of the Frenchman de Brosse: "It is not worth while forfeiting one's effects for the right to chirp like that". Mr. Heriot's pages are full of hilarious, revealing and scabrous anecdotes, as well as absurdities of every kind. From the Venetian theatre of 1796-98 he has unearthed a ballet 'Cook, ossia gl'Inglesi in Othaiti' and an opera 'Carolina e Mexicow' (apparently a corruption of "Mackintosh"). He quotes Mrs. Thrale's description of Millico pronouncing the line "I come, my Queen, to chaste delights" (from Handel's 'Esther') as "I comb my Queen to chase the lice". His last chapter is an account of the verse autobiography of the *castrato* Balatri, which embraces the courts of Peter the Great, the Grand Cham of Tartary and Queen Anne, and ends in a monastery near Munich. But the most startling record held by a *castrato* is Tenducci's achievement of an Irish wife and two children; for which a characteristic explanation was offered by Casanova.

Mr. Heriot supplies the evidence for serious artistic conclusions, though he does not draw them himself. Quite apart from its dependence on court patronage and social snobbery, the whole edifice of *opera seria* rested on a foundation of moral and æsthetic obliquity. The position was at its worst in Rome, where the papal ban on women in the opera-house lasted till the end of the eighteenth century, and the Church, by condemning castration on the one hand and applauding its products on the other, gave a licence to "the more abstruse forms of sin". Some *castrati* specialized in female parts and wore female clothes in private life; women for their own purposes pretended to be *castrati* pretending to be women. In Italian opera-houses the *prima donna* was as likely to be a *castrato* as the *primo uomo* to be a woman (this could be disconcerting for the more star-struck among the audience); parts like Julius Caesar and Hercules were sung by women, and Venus on at least one occasion by a man; when there was a tenor, he sometimes sang a female part. Indifference to dramatic propriety was universal in *opera seria*, and there was never any likelihood—at least before Gluck's maturity—of such a work attaining what we should call organic unity. It is odd that Mr. Heriot should emphasize the absurdity of Achilles in his Scyros disguise being played by

the answer to the second question is that no organ-builder-member of the Blacksmiths' Company would have been permitted to work in precious metals, or is likely to have been a qualified clockmaker. Randolph Bull *had* been a master goldsmith since 1583, long before Dallam appeared on the scene. He was appointed clockmaker to the queen in July 1591, when he succeeded John Bull, presumably his father. In 1603, James I confirmed this appointment, with his son, Emanuel Bull, as assistant.¹

It is impossible to avoid the conclusion that, just as Lello, the English ambassador, played down Dallam's part in this affair in his dispatches, so did Dallam in his turn deliberately suppress all reference to collaboration with the queen's clockmaker. This admittedly puts his character in a different light from that suggested by the book, and makes it all the more imperative that someone should try to discover the missing contract of Randolph Bull.

We may, in fact, equally well ask who was this suspiciously good *raconteur* to whom everything happened, and who was able to set it all down in so excellent a "secretary" hand; for even in that age of versatility a literary organ builder must have been something of a phenomenon.

In his last chapter, on the subsequent activities of the Dallam family, Mr. Mayes has overlooked one member, John, who was appointed "one of his Majesty's organ tuners in ordinary" on 20 June 1672. The book is profusely and admirably decorated with line and half-tone reproductions of contemporary scenes and figures; and it should be read by everybody.

E. H.

The Castrati in Opera. By Angus Heriot. pp. 243. (Secker & Warburg, London, 1956, 30s.)

The *castrati* were among the Christian Church's more recondite contributions to art. Whether or not they can be traced back to St. Paul's interdict on women singing in church, there is no doubt that their encouragement by the Roman Catholic authorities, from Pope Clement VIII downwards, at the end of the sixteenth century was directly responsible for their two hundred years' supremacy in opera. For there was an equal religious objection to women on the stage (hence of course the boy actors of Shakespeare's time); and the *castrati*, having filled one vacuum, sailed into a much bigger gap as soon as the new art of opera arose, and made it very much their own. From this favoured position they were dislodged towards the year 1800, not so much by the physical accident of the French invasion of Italy (as Mr. Heriot suggests) as by the changed climate of opinion, which threw up a Beethoven on the one hand and threw down the old court *opera seria*, nurse of the *castrati*, on the other. But they lingered on in the papal chapel and other Roman churches throughout the nineteenth century (Wagner is said to have contemplated abstracting one of them to sing the part of Klingsor), and indeed survived well into living memory. The last of them, Alessandro Moreschi, who

¹ The dates of the royal appointments, here published for the first time, are in the uncalendered Signet Office Docket Books in P.R.O. ref.: IND 6800-1. Bull also appears in the (again) uncalendered Exchequer Issue Rolls, E 403, 865-875, for payments of fee and livery. I am obliged to the Clerk to the Worshipful Company of Goldsmiths for information on Bull's "mistry".

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a woman; and his footnote to the effect that "in recent revivals of Handel's 'Deidamia' . . . a similar course had perforce to be followed" is misleading. Handel's original Achilles in 1741 was a woman.

There are occasional faults of emphasis. Guadagni's claim that his refusal to take curtain-calls after an aria was inspired by dramatic propriety is not as ridiculous as Mr. Heriot implies, for Guadagni had been largely trained by Handel in English oratorio (he was incidentally the only *castrato* apart from Senesino for whom Handel wrote an oratorio part), in which very different standards obtained. Mr. Heriot's book is based mostly on continental sources and betrays unfamiliarity with English conditions. Otherwise he would never have doubted Burney's statement that Guarducci changed his style because he found the English averse to being dazzled. At this period (1766-69), and indeed twenty years earlier, English taste was strongly hostile to virtuosity, especially in oratorio, in which Guarducci achieved his greatest success. Mr. Heriot sometimes quotes contemporary accounts without giving their source; when listing singers' salaries in ducats, *scudi* or Spanish doubloons he might have indicated the modern (or contemporary English) equivalent. Domenico Annibali's voice was not "exceptionally high" but a rather low alto. A large number of small errors and misprints have slipped through. In the Bibliography Professor Dent is christened Charles. Several works of Handel's are mistitled: 'Amadigi di Gaule', 'The Messiah', 'Sampson', 'La Partenope'; and who are the "many" (now or at any time) who regard the latter opera as Handel's masterpiece? W. D.

Clarinet Technique. By Frederick Thurston. pp. 98. (Oxford University Press, 1956. 7s. 6d.)

A good pedagogue, like a good lawyer or a good scientist, is primarily a man of letters. No amount of verbiage can replace fundamental ideas, of course; but ideas which cannot be clothed in the most appropriate words stand little chance of being communicated accurately to others. The late Frederick Thurston had the knack, with the result that these few pages of concentrated clarinet lore punch home the experience of a lifetime clearly, effortlessly, and without fuss.

The book does not pretend to replace personal supervision by a teacher—"it can only give you the fundamental principles, perhaps in more detail than the average space of the tutor or instruction book allows". Short chapters discuss Tone, Breath Control, Articulation and Finger Exercises, Crossing the Break, Scales and Arpeggios, Staccato, Technical Studies and Fingering Difficulties, Transposition and Sight-Reading. The purchase and care of the instrument, and the choice of reeds and mouthpiece, are dealt with in appendices, while a longer one, occupying the latter half of the book, consists of an extensive up-to-date bibliography of clarinet music, solo and for chamber combinations, with useful hints on the acquisition of foreign publications.

There are diagrams, based on X-ray photographs, showing various aspects of embouchure and tongue action, and a liberal sprinkling of musical examples is given.

There is a statutory guinea's worth of teaching on almost every page, but as the book costs but three half-crowns, the value for money is quite immeasurable. E. H.

Tonality as a Basis for the Study of Musical Talent. By Erik Franklin. pp. 193. (Gumperts, Göteborg, 1956, 25s.)

In spite of all earlier disappointments, it is with renewed hope that one opens any new book on a psychological study of music, and especially one taking tonality as its field. The phenomenon of tonality is deeply interesting to a musician in what concerns the history of its emergence, the æsthetics of its deployment by the classic masters of the seventeenth and eighteenth centuries, or the factors in which it consists and the manner of their apprehension by the mind. And it may be that a study of the last of these aspects could shed light on some problems of musical teaching.

Mr. Franklin's dissertation disappoints us. We remember that the story is told of how the young Mozart, when yet a child, could be roused from slothful ease in bed by the sound of a scale played without its final tonic; this is generally regarded as one sign of Mozart's precocity. At the other extreme, any teacher would feel doubtful of the possibility of musical development in a pupil who, after the normal English experience in early childhood, showed no sensitivity to the need for a final tonic in a passage of music of a "classical" nature. Has psychology anything to add to such empirical knowledge of children's ability in this matter, and can it help us to train those who are weak?

We do not learn much from Mr. Franklin. It has long been a notion of this reviewer—entertained independently of the dissertation now under discussion—that books on the educational psychology of music never receive the criticism by which serious work of any kind must legitimately be tested. The psychologist-reader is impressed by the necessary explanation of simple musical factors which are boringly obvious to the musician; the psychologist who is also something of a musician tends to be too absorbed in the purely psychological aspects of the work to allow his musical experience much critical play; while the musician is too over-awed by the display of psychological phraseology and systematic tabulation to be brave enough to declare that the conclusions reached are almost self-evident to him through the exercise of his perception of musical material and musical processes. Of the explanation of simple musical factors, Mr. Franklin provides one example among several in his historical sketch of the development of harmonized music, of which this is a fair extract (p. 24):

The singing, by male and female voices, of the same melody in parallel octaves is a form of part-singing. It is also typical of the various one-part systems of all the different cultures that . . . the tone intervals are always repeated in such a manner that if a solmisation . . . was applicable to one octave, the same solmisation . . . was applicable also to the other octave.

In other words, doh, ray, me, sung an octave lower is also doh' ray, me.

As for our being over-awed by psychological phraseology and systematic tabulation, Mr. Franklin may well have induced such a condition in some by the time when, after having put various tests to children, he is able (to the negative surprise of a musician who can retain his faculties) to declare that among the most powerful notes ("tones", of course, to the author) which set up a field of tonality are the

leading-note and the dominant. Or again, take his discussion of sequential patterns within a key. He cites the opening figure of Beethoven's Symphony No. 5 and points out that if the sequence reproduced the falling interval of a *major* third, the eighth note of that great work would be D \flat . Every musician who has given thought to the matter at all appreciates how the intervals of a sequence accommodate themselves to the exigencies of key while still retaining a satisfying degree of similarity. Let us, however, hear a psychologist (in the person of Mr. Franklin) on this point (p. 50):

Using the terminology of gestalt psychology, one might say that the figure-ground relation here forces the similarity factor into a compromise.

Or, once more, we all understand how identical melody notes can be made to suggest a different tonality according to their rhythmic arrangement. When describing how this factor affects the results of tests given to students purely from the point of view of tonality, Mr. Franklin remarks (p. 165):

The largest rhythm loadings are to be found . . . in the E-factor. This factor has a bipolar character and the loadings appear clearly in tests of a form-perceptive nature.

Now, it may or may not be useful to have such a vocabulary for the interchange of psychological repartee; but let no one suppose that it has added one whit to our understanding of music or of its impact on our mind and emotions. Let us also not suppose that the collection of such data helps us more to that end than our own empirical knowledge. Indeed, it is practically explicitly stated that this dissertation has no intention of offering such help. It is with misgiving that one reads such phrases as "Although this thesis is written for psychologists" (p. 12), and of the *adaptation* of tonality "for experimental psychological use" (p. 9).

Moreover, there are other objections in the minds of musicians of which Mr. Franklin actually takes note—objections based on the knowledge that music is not always, nor has it always been, based on tonality; but he dismisses these on the ground (p. 14) that "even Schoenberg" considers that students should be trained in the "traditional theory of harmony" which is based on tonality. Now, Schoenberg or no Schoenberg, one needs no protesting justification of a psychological study of the nature of tonality; but that is not what the title of Mr. Franklin's book promises. Instead, he is ostensibly dealing with "*Tonality as a basis for the study of musical talent*", and he may not so easily dispose of the limitation of its validity for that purpose. How, one may enquire, would a Hungarian child react to his tests concerning "mistakes" in playing the fourth note of the major scale if such a hypothetical child had hitherto only experienced Hungarian folk melodies in their characteristic Lydian mode? And what conclusions should we draw as to the child's musical talent?

In fact, Mr. Franklin himself is forced to make the damaging concession that what the ear demands in the matter of tonality is the result of *habit formation*; and it must follow that any deduction about talent derived from a child's reaction to tonality cannot be considered except in relation to that habit formation.

Most of these observations arise from the more general part of

Mr. Franklin's dissertation covering the first ten pages. A more considerable section (100 pages) is devoted to a detailed consideration of existing sets of tests of musical ability (Seashore, Wing, and others) "in the light of tonal musical talent", and in conclusion there follow some ten pages on "Factor Analytical Studies". Much of the central and closing section provides that tabulation of unsurprising data already mentioned.

The style of this dissertation is marked by an entirely pervading flatness (liberally interlarded with jargon) such as to induce a stupefying tedium in the reader. No doubt the work may be admirable as an efficient and careful exercise of the technique of an investigating psychologist, and it may have deserved the academic laurel which it was designed to secure; but to a musician its purpose and results are alike sterile.

W. S.

Harmony: a Study of the Practice of the Great Masters. By Peter Wishart. (Hutchinson's University Library.) pp. 159. (Hutchinson, London, 1956, 10s. 6d.)

The opening gambit of one review of this book, "All are out of time in the boat except our Peter", is an exaggeration, for Tovey has the privilege of being in time with the author. This facetiousness is not unjustified, but at least Mr. Wishart punches straight from the shoulder. One has two immediate reactions after reading this book—irritation and admiration. Irritation is the result of the chip on the shoulder, but one can do nothing but admire the author's intimate and detailed knowledge of a wide field of music, which is evident from the multitude of examples he cites. He puts many things in black and white which several of us have felt and said for some years.

In his Apology he gives reasons why the composer, the scholar and the performer study diatonic harmony; the composer does so "because it enables him to see, for instance, how the particular problems . . . were managed by great composers of the past, the understanding of which may help him to tackle similar problems in his own work". One assumes that this and the other eminently sensible things he says on this matter are said in all seriousness. Why, then, at a later stage in the book descend to such cynicism as this: ". . . the best way a student can learn to handle such sequences is . . . to learn to decorate them in the manner of Bach, Handel, Vivaldi, Mozart and whichever style is necessary to his musical salvation"? He deals unmercifully with Prout, Kitson, Buck and Oldroyd, always with good cause, but keeps the party clean by mentioning no living authors except Hindemith, whom he criticizes more mildly, at the same time adopting his theories on the tritone and the non-convertibility of chords. While one wholeheartedly agrees that practically all harmony text-books—including those of recent years—propound great nonsense with great thoroughness, the average school-teacher must have a systematic and logical text-book for the average child. (Mr. Wishart holds that harmony need have neither logic nor system, but that "music has its own logic", whatever that may mean). The excellent course which he suggests at the end of the book does not cater for the elementary stages.

There are many questionable statements (pp. 40 and 41 for example) about tonality and its relation to structural design in certain Beethoven

sonata movements, and in the course of an otherwise first-rate analysis of the F# minor fugue from Book I of the "48" one must disagree strongly with the author on a point of detail. In discussing tension he says (p. 101): "The masterstroke is perhaps the D# in the bass in bar 32. D# would make perfect sense . . .", etc. But since the bass at this point is announcing the fugue subject strictly in inversion, D# would make harmonic sense but not fugal sense.

Mr. Wishart's plan of beginning with the wider aspect of tonality and working backwards, as it were, to the primary triad is well argued and convincing. Many of his analyses are admirable—particularly that of the first movement of Beethoven's "Appassionata" Sonata—and it is refreshing to see how strongly he feels about the absurdity of referring to a chord as being a dominant minor something-or-other with the root missing. A chord is what it is, not what it might be. The apogee of this absurdity can be found in Stainer's description of the harmony of the Burgundian composers ("Dufay and his Contemporaries") where he describes an innocent 6/8 chord as "really a dominant major thirteenth". Mr. Wishart has good advice for the aspiring performer who will find much in this book to make him (or her) think twice before asking that often-heard question "Why should I waste my time on harmony if I am going to be a performer?" Some of our editors of old music ought to experience some uneasiness if they read the sensible remarks on p. 15. This book will infuriate the teachers of pigeon-hole harmony and give stimulation and food for thought to the open-minded.

B. W. G. R.

On the Theory and Technique of Contemporary Music. By Eino Roiha. pp. 80 (Academia Scientiarum Fennica, Helsinki, 1956.)

With so many different theories and techniques being advanced by thoughtful composers, one may be surprised that anyone could attempt a work with such a title as this. In 80 pages it is of course a rank impossibility. The late Eino Roiha is here concerned to examine the search of every theoretical musician of this century for a new tonality to replace the diatonic system: by tonality, he explains, he means simply a point of reference, even only a rhythmic one, that is constant and to which the ear can fasten. But having emphasized the freedom of the concept of tonality, he proceeds to examine a wide range of theories from a very limited viewpoint. For all the efforts he makes, and for all the width and diligence of his reading (which embraces all the major theoretical treatises and many obscure ones), he remains essentially persuaded of the superior merit of the diatonic system. This leads him into making some strange remarks, such as his comment that "Harmony, in the proper sense, plays no part in the tonality of Schoenberg". There are others that, even when they do not smack of the truism, seem scarcely helpful or constructive: "Parallel progressions are very common in modern music" and "The principle of superposition of thirds in constructing chords is no longer valid". He makes a special study, and in its technical minutiae a very interesting one according to its own lights, of the tonal problems of the opening 'Adoration de la Terre' of Stravinsky's 'Le Sacre du Printemps'.

The whole pamphlet—for it is scarcely more—has the strong flavour of the doctorate thesis: it draws upon as many sources, it has the same air of earnest but not very imaginative research. I can discover nothing in it of value in clarifying our view of the contemporary scene that has not been more expertly set down accessibly elsewhere. It is written in somewhat awkward English. One of the music examples is upside down.

J. W.

A Guide to Musical Acoustics. By H. Lowery. (Student's Music Library.) pp. 94. (Dobson, London, 1956, 7s. 6d.)

Any book on musical acoustics which is informative and can be assimilated by a music student, as opposed to a physicist, is bound to be welcome. Dr. Lowery is concerned that sometimes in the past authors have made the subject unpalatable to musicians by stressing the science, divorced from the art, of music. In this little book the subjective approach is well to the fore.

Some of the properties of sound-waves are set down, and then follows a chapter on frequency, musical intervals and scale. Overtones, the production of sound in certain musical instruments, loudness, aural combination tones, consonance and dissonance, the acoustics of concert-halls are all discussed, and lastly a further mention is made of some musical instruments, including the human voice.

The treatment of these topics is extremely superficial. It is true that the book is very short, but some of the scientific ideas are so badly expressed as to waste the space devoted to them. For example, the paragraph on standing waves is most confusing. Other sections are so misleading as to border on falsehood: "The pitch of the notes produced [by stretched strings] depends on two factors, namely" (a) length and (b) tension. The dependence on the density of the string is entirely omitted. Again, in discussing aural combination tones as subjective phenomena, the author gives the impression, without saying so, that combination tones are never produced outside the ear.

I mention only two further objections. The statement on p. 18 that "the effect of intensity on pitch will be considered later" irritated me because what, in fact, is considered later is the effect of pitch on loudness. On p. 36 a system of nomenclature for pitch is defined (incompletely), but is never used; subsequently at least two systems are used which differ both from each other and from that first mentioned.

Such imprecise language and lack of method do a disservice, in my opinion, to the music student. As to subject-matter, for all the emphasis on psychology and subjectivity, the same ground (and more) is covered in greater detail in other popular works. For instance, I was a little surprised at the omission of Aeolian tones and the related edge-tones in flue organ pipes. An earlier work, 'The Background of Music', by the same author, does not suffer so much from the defects I have mentioned. This suggests that the main fault of the present book lies in extreme condensation, and perhaps haste in preparation. Misprints occur twice in mathematical expressions, which is unfortunate. But if this book can interest an otherwise indifferent student in acoustics, some good will have been done.

G. K. W.

The £—s—d of Record Collecting. By James Martin. pp. 48. (Oakwood Press, Lingfield, 1956, 6s.)

Probably 'Music & Letters' does not number among its readers many of those for whom this booklet has been written. Its appeal is almost exclusively to speculators—those who haunt junk shops and sale rooms hoping to pick up cheaply marketable records that they may dispose of at considerable profit. Music-lovers are surely not of that kind. If it were possible, for example, to obtain records of Chopin or Brahms playing their concertos, musicians would not worry whether such records were scarce or not. Records by such men would have an historic and æsthetic value not reckonable in terms of mere cash.

The author places greatest emphasis upon operatic records, and a whole chapter, 'Artists Requiring Special Care', is devoted to over a score of singers. "Buy Jumbos" could well be a stock-broker's advice to his client. Here it indicates the rarity of the records of that name made by the American baritone David Bispham.

"Do not buy gramophones . . . for they are almost unsaleable." Sound enough advice as regards disc records; but since Mr. Martin devotes some remarks to the collecting of old cylinder records, some words might have been added about finding machines on which to play them.

S. B.

Nicolas Lebègue; étude biographique suivie de nouveaux documents inédits. By Norbert Dufourcq. pp. 217. (Picard, Paris, 1954.)

The present organist of the Parisian Church of Saint-Merry has written an excellent biography of his little-known predecessor, and it is good news to hear that the Lyrebird Press is about to issue his edition of Lebègue's harpsichord music (the organ music was edited by Guilmant in 1909, with a preface by Pirro). Virtuous, charitable, pious and a fine organist, Lebègue was one of the last representatives of the French organ school before its extinction during the early eighteenth-century. He came from Laon, and his biographer has based his study upon thorough research into the rich archives of northern France. Most of the documents are new to scholars, and M. Dufourcq follows the excellent tradition of French scholarship in printing them in full as an appendix to his book. Much trouble would have been saved if men like Grattan Flood had done the same in their studies of English musicians.

After his early musical training at Laon, Lebègue appears to have gone to Paris in about 1656. In 1664 he became organist of Saint-Merry, and his arduous duties there included playing the organ at more than four hundred services a year. Fourteen years later he was appointed to be one of the four organists to Louis XIV in the temporary chapel at Versailles, holding both posts for three months in each year until his death in July 1702. His surviving works include three books of organ music and two of harpsichord music; a book of motets seems once to have existed, but no copy is known to-day. Lebègue's music is discussed in some detail and an ample background to his life is presented. Here will be found some new information about the luckless Louis Grabu, who was appointed Master of the English Chamber Musick to King Charles II in 1666 at the

vast salary of £800 per year (out of which he presumably had to pay his colleagues in the ensemble). On 29 September 1674 Grabu's appointment was suddenly revoked in favour of Nicholas Staggs, who was to become the first Professor of Music at Cambridge ten years later. Grabu fell on hard times. In 1685 his inept opera 'Albion and Albanus' (to an equally inept libretto by Dryden) was staged at Dorset Gardens; the costly production was a financial catastrophe, and Grabu's losses must have been further increased by his foolish decision to publish the full score at his own expense. This finally appeared in 1687; his hopes of a new court appointment came to nothing. Grabu seems to have eked out a miserable existence in London for a further six years, but no further trace of him after that date has hitherto been found. M. Dufourcq's book now shows that in fact Grabu then went to Paris, becoming a lodger with his family in Lebègue's own house. In 1693 his quixotically charitable landlord stood surety for "Antoine-Louis Grabu" in the sum of 6000 livres (nearly three times Lebègue's annual income!), and the documents tell what seems to be a melancholy story of later financial muddle. Another document printed by M. Dufourcq suggests that Grabu's wife was English and that her maiden name was probably Bridget Hevingham. All these details are only one example of the mine of information contained in M. Dufourcq's book, which may be warmly recommended.

T. D.

Aspects inédits de l'art instrumental en France des origines à nos jours. Special number of 'La Revue musicale', No. 226, ed. by Norbert Dufourcq, pp. 197. (Richard-Masse, Paris, 1955, Fr. 1,500.)

The vagueness and imprecision, and above all the literariness, that irritate English readers of present-day French philosophy are not altogether absent from French musicology. It is partly due to the fact that in France the tradition of the musicologist as individual antiquary still flourishes; only in some circles is he seen as a trained historian. Thus the present volume—one of the "special issues" put out periodically by the 'Revue musicale'—contains articles of very varied value. The best of them are the concise presentations of new material in clearly defined fields: articles that would be of very limited interest to the general public, but are the indispensable tools of the musicologist. Notable among these are two detailed studies of orchestration, more particularly theatrical orchestration, in the early part of the eighteenth century: Maurice Barthélémy deals with the works of Campra and E. Borrel primarily with Montéclair's 'Jephté' (1733). Anyone who admires and uses Professor Adam Carse's book on the eighteenth-century orchestra will want to note down these two articles as a supplement to it. Another specialized study, perhaps of more interest to violinists than to musicologists (though I suppose the two professions are not incompatible), is Micheline Lemoine's analysis of Jean-Marie Leclair's violin technique. This makes pretty dull reading, but of course these detailed analyses do serve a musical purpose in helping to define the stylistic idiom of a particular period.

Turning back to the previous century we find two primarily archival studies—a branch of musicology in which the French seem particularly strong. The more interesting is Norbert Dufourcq's account of the duties of Parisian organists in the period 1630-80, as given in their contracts

with the churchwardens and in the *Ceremoniale Parisiense* of Cardinal de Retz. This provides us with a good deal of necessary liturgical background to the works of Lebègue, de Grigny and Couperin. The second of these archival studies, by Marcelle Benoit, concerns the French musicians taken to Madrid by Marie-Louise d'Orléans, the wife of Charles II of Spain. It is a model of clear presentation and detailed transcription of the documents; the only trouble is that none of these musicians seems to have been very distinguished, and one is left wondering whether they deserved such painstaking treatment. But which is preferable, the detailed study of nonentities or the superficial treatment of the great? Monique Rollin's article on the lute suite as exemplified in the works of Charles Mouton is not exactly superficial, but it is diffuse. The sketch-history of the seventeenth-century suite that begins the article is not sufficiently detailed for us to be able to pin-point Mouton's contribution to the form with any confidence, and we are left with the sort of notes on his suites that one might make while turning over the pages. Is this perhaps the reverse of the French excellence in archival work, a certain reluctance to get down to the job of close musical analysis? At any rate Mlle. Rollin's account of Mouton's suites is interesting if not definitive, and the same could be said of Laurence Boulay's article on the instrumental works of Marin Marais. 1956 is the tercentenary of Marais's birth, and it is to be hoped that M. Boulay's book on the composer, of which this is a *résumé*, will have appeared in time to celebrate it.

The major part of this volume is devoted to the seventeenth and eighteenth centuries, and this section is completed by Pierre Citron's article on Couperin's '*Folies françaises*'. This suggests a closer connection between Couperin's work and Corelli's variations on '*La follia*' than has generally been accepted; though plausible at first sight it is not entirely convincing, since it ignores the fact that the '*Follia*' is a ground-bass formula and not a tune. Couperin is so far from using the bass, that he finishes his first clause on a tonic chord where the '*Follia*' bass has a dominant. Apart from this point M. Citron's article concerns itself rather with describing the work than interpreting it. One would have liked to know whether the correspondences between emotion and colour that Couperin uses were all his own invention or whether any of them were the common coin of his time, but he does not tell us.

Of the remaining articles in '*L'Art instrumental en France*' one of the shortest is the most impressive: François Lesure's study of French violin makers in the sixteenth century. In five pages M. Lesure provides us with a commentary on texts printed in the *Galpin Society Journal* VII; uses them to dispose of various legends about early French violin making; establishes the existence of a Paris "school" and suggests future lines of study in this field. Jean Perrot presents and comments on the chroniclers' evidence about organs in Carolingian times, but hardly makes any reference to the work of other scholars on this much-debated topic. As it is, he jumps to rather questionable conclusions about the registrations available to the eighth-century organist. The English reader can find most of this material (though with the original texts abbreviated) in Sumner's '*The Organ*'. Armand Machabey's notes on the history of brass instruments, of all kinds, contain interesting suggestions, as does Professor van den Borren's very brief piece on the use of various kinds of keyboard

instrument up to the end of the fifteenth-century, but both these articles really need expanding. About music more modern than the eighteenth century there is little. Henri Gil-Marchex has a long article entitled 'The Pianistic Language of French Composers', which is in fact a survey in rather general terms of French piano music; it certainly does not concern itself with the *technique* employed by French composers of piano music, nor does it even suggest that there is a specifically French pianistic language. This is in fact the only article in the volume which could be conceived of as being addressed to the general reader mentioned in M. Dufourcq's preface, and it seems slightly out of place. The last contribution to this volume is an account by Odile Vivier of Varèse's instrumental innovations—useful, but marred by a complete absence of musical examples; once again we seem to be faced by an unwillingness to come to grips with the actual music.

Readers will have gathered that 'L'Art instrumental en France' is an extremely miscellaneous compilation, and I have suggested the fields in which it may strike English musicologists as weak. In spite of this it contains much important material either printed for the first time or else not easily available.

The great disadvantage of ordinary musical periodicals is that they have to be miscellaneous, so that anyone who wants to use them efficiently has often to make his own index, or else get involved in a long and wearisome hunt. With a slightly more stringent editorial policy these special numbers of the 'Revue musicale' could avoid that disadvantage by presenting compilations of detailed, definitive articles on fairly limited subjects. The present volume is half-way towards that desirable end, and even as it stands is indispensable to the student of music in seventeenth- and eighteenth-century France.

J. N.

G. Raynauds *Bibliographie des altfranzösischen Liedes*. New Ed. by Hans Spanke. Part I. pp. 286. (Brill, Leyden, 1955, Fl. 32.)

This is an index of the repertory of trouvère song—some 2,200 lyrics—arranged in accordance with the rhyming syllable of their first lines. For each song is given a list of sources, a precise indication of its poetic form, and a bibliography of all that is known about it and every article or book in which it is discussed. Copious indexes of manuscripts, of poets' names and of modern editions and facsimiles make it easy to use. Two companion-volumes were envisaged by the editor, one dealing with the individual sources, the other consisting of a full-scale discussion of the history and development of trouvère song. But Spanke is another example of the world's impoverishment by the blind anger of war; he was killed in an air-raid on Duisburg in 1944, having lived to complete only the first part of his work. A single copy survived, and he is worthily commemorated by its publication as the first volume in a new series of musicological studies. Raynaud's pioneering work has been brought up to date in exemplary fashion; the printing is handsome and spaciouly laid out on the page. Running headlines showing the rhyming syllables would have added the last touch of perfection to a masterly book.

T. D.

150 *Anos de música no Brasil* (1800-1950). By Luiz Heitor. (Coleção Documentos Brasileiros, Vol. 87.) pp. 423. (Olympio, Rio de Janeiro, 1956.)

This book gives a reliable account of Brazilian music during the past hundred and fifty years: its dedication to the memory of Mário de Andrade and the decisive effect of his criticism on the younger composers to-day is a welcome sign of the author's percipience. Though some Europeans might think that the space given to educative musicians is disproportionate, it should be realized that education has always been a vital service in South American countries, and particularly in Brazil, which contains an empire of not yet fully co-ordinated peoples. The veneration shown here, as in other histories of South America, for enlightened men who have put aside the full exploration of their own creative talents to assist the formation of others is justified. This attitude is still at work, as we know, from Villa-Lobos to Claudio Santoro and others. What has been imposed on Russian composers by political edict is an instinct in Brazilians deeper than democratic discipline. One might suggest that it rises out of the philoprogenitive nature of the Portuguese who see the peoples under their influence from a paternalistic point of view. It has influenced the course of Brazilian music from the early days of the indulgent encouragement of Indian and Negro entertainment—and its exploitation—to the extent, as yet unremarked, to which the recent resuscitation of children's songs, dances and musical games has been taken up and developed by many composers to the delight of the public. That this will remain a permanent theme we may be sure, judging by the curious parallel, which has not been noticed, that the language in Portugal and Brazil is thick with the diminutive forms of speech, in which the people have for generations indulged themselves. As producers of a children's literature which has world-wide reading, we should regard this parallel in Brazil with interest.

It is certainly due to this educational, paternalistic atmosphere that the progress of the past fifty years has been so rapid, and the pace may be judged by some milestones along the road. For instance, vocal works "in the vernacular" were not permitted a hearing in the concert-hall before 1895. This seems incredible when we begin to count up the number of radiant songs produced in the past twenty-five years—though the popularity of singers with less taste than charm still leaves most of these original songs in the shade. Brazilian poets may claim a share in this new vein, but Brazilian composers have a sensibility to verse and a discrimination of choice which the non-Portuguese-speaking foreigner cannot comprehend.

Another milestone is the fact that symphonic concerts really only took root at the close of the 1930s, so deeply entrenched was the Italian operatic prestige, which began when the Neapolitan *opera buffa* style actively commissioned by the royal court in Lisbon was carried to Rio de Janeiro in Napoleonic times, though this early implantation is not always fully detailed. The anxiety to produce national opera after the Independence was therefore a sign of unreflecting operatic subjugation as well as the expression of political ferment. It was not a paradox that the first attempt at a Brazilian opera was made by a German doctor of music, to a libretto of an old Italian doctor, based on an episode of the wars

with the Dutch, and that though this was never performed, it was the idealistic promptings of a Catalan which finally established opera in the national language as a created fact. All through their musical vicissitudes the Brazilians have given generous welcome to European musicians who showed willingness to become genuine settlers—hospitality which has paid enormous dividends.

A new stage has now been reached, however. The ferment has subsided and Brazilians feel sufficiently sure of themselves to call a halt to further saturation from what they now look upon as alien forces in their midst. For it is against the Italian stronghold of São Paulo which early twentieth-century immigration captured and made into one of the world's richest Italian communities, that Mário de Andrade directed his brilliant invective, and it is to his credit that the rapid emancipation has come about, quite decisively, through the liberation of Camargo Guarnieri's brilliant talent during the past fifteen years.

As Senhor Heitor points out, the lag in Brazil to-day is of publishers to keep pace with the output of Guarnieri and his younger circle, so that we cannot yet assess the whole of it; but in support of his statement it may be added that Guarnieri found wide recognition only when Pan-American funds, poured down during the war from Washington, made performances and publishing a safe encouragement.

The author writes with such a moderate tone throughout his book that we are taken by surprise by what seems at first to be the excessive claim of the title of his culminating chapter, 'The Transfiguration of Brazilian Music in the Work of Camargo Guarnieri'. But the mastery over so many, varied and contradictory elements, and the conquest of what one Brazilian musician, Luciano Gallet, writing of another, considered to be "the maximum type of Brazilian, not so much in the processes of exteriorization as in the *interior psychology* with its rashness, brag, sudden, unforeseen disheartenings, self-confidence and as sudden self-mistrust, I will even say, disorderliness" has been achieved by Guarnieri through the exertion of his purely musical faculty with a balance never before found in Brazilian music.

With the technical logic of the Austrian theorist, but without the ruthlessness; with the desire to please of the Italian lyricist, but without the prostitution; with the rangy spring of the North American, but without the insecurely-rooted emotionalism; with the most wary subtlety of the Latin, but without the worn cynicism, Camargo Guarnieri has cut a safe path through the tropical jungle of Brazilian experience and emerged unscarred from its fever-swamps. Many men, like Falla, have gone fasting into the wilderness and come out in a state of purification; but the temptations of the desert are probably not so manifold as our primitives depicted. Guarnieri's mission is a far more risky adventure. Senhor Heitor's claim should be allowed.

A. L. L.

REVIEWS OF MUSIC

Musica Britannica, Vol. X: The Eton Choirbook, I, transcribed and edited by Frank Ll. Harrison. (Stainer & Bell, London, for the Royal Musical Association, 1956, £3 3s.)

Two thirds of this monumental corpus have yet to emerge from the press, so that the following comments will necessarily be in the nature of an interim report. The volume which lies before us is, however, a welcome taste of things to come, and an indication that the high standards of 'Musica Britannica' are being loyally kept up by newcomers to the field. The name of Frank Ll. Harrison is by no means new to readers of this journal: they will recall his masterly article on 'An English "Caput"' ('Music & Letters', XXXIII, 3), which deals with a motet to be printed in one of the later volumes of 'Musica Britannica'. His account of the Eton Choirbook in 'Annales Musicologiques', Vol. I (1953) should also be consulted, since it contains a complete inventory of the manuscript as well as a great deal of historical background.

The music of Henry VII's reign has never been particularly well known for the very good reason that nobody had thought of transcribing it. Here and there, it is true, one finds an indication of some particular local interest. In the music library of Worcester Cathedral there is a transcript made during the present century of John Hampton's 'Salve Regina', a 5-part motet from Eton. This is explained by the fact that Hampton was at one time organist of Worcester Cathedral, and it was considered a good idea to salvage the little of his music that remained. It is a sad reflection on the ravages of time and of connoisseurs that so little remains of other composers' music, boldly set forth in one or the other of this splendid choirbook's indices, but now irreparably lost. Thus of John Browne's 15 compositions, only 7 are now complete; of Walter Lambe's 12 only 6 now remain. Of Baldwyn, Brygeman, Sygar, Holyngbourne, Mychelton and Nesbett nothing remains in complete form, though Nesbett's 'Magnificat' can be supplied from an Edinburgh manuscript.

If much is missing, there is something to be thankful for in the total of 43 compositions now preserved. The present volume gives us 14 works, all of them polyphonic settings of Marian antiphons, ranging from 5-part to 9-part compositions. Harrison's transcription is accurate and meticulously clear with regard to rhythmical formations. In this he is helped by the chosen scale of reduction (a semibreve of the original becomes a crotchet in the transcription), and he is able to show the grouping of hemiola patterns with admirable clarity. The introductory matter is bound to be full of interest for those who are so far unfamiliar with the period, and the presence of several excellent facsimiles is of commensurate value.

The underlay of text to *cantus firmus* is sometimes a little strange, and there is no accounting for this in the critical notes. Equally mysterious is the retention of partial signatures in an edition that is uncompromisingly modern in all other respects: time-signatures, clefs, barring and note-values are all so carefully revised for practical performance that it seems

a pity to find this one archaic feature among them. Nevertheless it is to be hoped that choirs will work hard and learn to sing this music. The present writer, who has produced very nearly all the Third Programme broadcasts of music from the Eton Choirbook since he first introduced them to listeners in 1951, can testify to the tremendous power and sweetness of this music. In a sense it is virtuoso music, and whatever choir puts it into rehearsal must be certain to have soloists capable of doing justice to the sections with red text in the original (*italics in the transcription*). These compositions are by no means easy to perform, but they are infinitely rewarding and provide evidence of incalculable value of the prowess and technique of Henrician composers and singers. It is to be hoped that the remaining two volumes will follow without too much delay.

D. W. S.

Music of the Polish Renaissance: a Selection of Works from the XVIth and the Beginning of the XVIIth Century, ed. by Józef M. Chomiński & Zofia Lissa. (Polskie Wydawnictwo Muzyczne, 1955, 40s. 6d.)

Polish Music Publications (Polskie Wydawnictwo Muzyczne) is a State-owned institution at Cracow founded for the purpose of issuing regularly editions of national music. The present volume contains both instrumental and vocal music: the former for organ, harpsichord, lute and various instrumental ensembles; the latter secular and church music for one or more choirs *a cappella*, as well as for solo voice or chorus with instrumental accompaniment. It is a volume of quite large dimensions consisting of over 370 pages, of which the first 44 comprise the Editors' note and the commentaries. The edition is luxurious, richly ornamented with numerous reproductions of early medieval prints illustrating dancing and singing as well as facsimiles from the lute tablatures and part-books of early editions of music. The last pages of the volume (354-61) provide English translation of the texts of the Polish songs, madrigals and psalms. The commentaries and the music are printed, not in black, but in a mellow dark sepia which, however, does not impair the clarity of the printed music. Let it be said at once that the production of such a volume now is a praiseworthy achievement.

The first section of the volume, music for organ, contains three works by Nicolaus Cracoviensis: the 'Preambulum in F', 'Ave Jerarchia' and the 'Introitus de Resurrectione Domini', a single work by Nicolaus of Chrzanów, 'Protexisti me Deus', and four works by anonymous composers. All this has been transcribed from the organ tablature of Jan de Lublin (1537-48), one of the largest collections of this kind in Europe, by Mme. Wilkowska-Chomińska, and arranged by Mme. Lissa and Dr. Chomiński. The last anonymous work in this group is a Polish Christmas carol, the Colenda, which is not merely based on a genuine folk tune but incorporated in its entirety in this composition for organ, ingeniously interwoven with other parts.

Music for the harpsichord, printed on pp. 72-105, forms the second and in my opinion most important section of the volume. It comprises numerous dances, either genuinely Polish or "polonized", 36 of which were found in the aforesaid tablature and transcribed by Chybiński, Opieński and Mme. Szczepańska.

In almost all the western publications of the nineteenth and even the twentieth century concerned with European music we find some mention of Polish dances published in early tablatures of Loeffenholtz, Nörmiger, Waisselius, Fuhrmann, Vallet, Haussmann, van den Hove or Besard. We find the names of the dances mentioned and their influence on the music of other nations noted in such works as "Two Thousands Years of Music" (1931) by Dr. Curt Sachs:

It appears in a collection of 'Polish and other Dances' published in the same year as Franck's Pavane (1603). It is interesting as showing the influence of the Slav [Polish] music upon the German masters.

But although Polish dances are referred to in such works, actual examples were seldom published. They are mentioned only by name, so that the reader can have no idea of what they were really like. Chybiński published '36 Dances from the Organ Tablature of Jan de Lublin' in 1948 (with a commentary in Polish and French), but this publication seems to have remained almost unnoticed.

In the present volume early Polish dances reappear in their full bloom, but their dress differs from their counterpart in most of the western publications of this kind. One searches in vain for a slur, a phrasing-mark, fingering, etc. Only the tempo is given and the usual though not very far from ambiguous dynamic expressions, such as: 1. *f*, 2. *p* (first = *forte*, second = *piano*). These at once recall the witty remark of Constant Lambert, who said that folk music "should be played soft and repeated loud". Almost all the dances are marked in this way; only here and there do we find an expression mark such as *legato* or *non legato*, *più mosso* or *poco rit.* There are one or two exceptions, as in the 'Douce mémoire' (anon.) transcribed from the tablature of Jan de Lublin. In this single piece of music we find all the essential slurs and dynamic expressions which not only help the would-be performer but also enliven the music in the eyes of the reader. It would be better still to omit all these editorial touches and to show this early music in modern notation as it is found in the tablatures, leaving the rest to the performer's imagination or intuition. When, however, it is "edited for the use of performers" one is justified to expect the music in full dress, if only from the performer's point of view.

The third section of the volume brings us works for the lute: four by Jacob Polak, "le plus excellent joueur de luth de son siècle" (as he was described in 1724 by Sauval in the 'Histoire et recherches des antiquités de la ville de Paris'), three by Wojciech Długoraj and five by a polonized Venetian composer of high standing, Diomedes Cato. Here we are able to see early Polish music published abroad in the famous tablatures already mentioned. There are a 'Prelude', a 'Coranto', a 'Galliard' and a 'Fantasia nova' by Jacob Polak, three short Villanellas by Długoraj and two Polish dances ('Chorea polonica'), two Galliards and a 'Favorita', by Cato. This chapter is, to use a seventeenth-century expression, either a "garden of Venus" or a "thesaurus" of short brilliant pieces for lute which will undoubtedly gladden the heart of any student of lute music.

The fourth section contains three dances by Nicolaus Cracoviensis, two by anonymous composers and two by Adam Jarzębski, all of them also transcribed from the organ tablature of Jan de Lublin, but arranged for various instrumental ensembles by Kołaczkowski, Chomiński and

Sikorski, one by Abbé Feicht, and both the works by Jarzębski by Mme. Szczepańska in collaboration with Sikorski. The first four works are scored for 2 oboes, 2 bassoons, harpsichord (*cembalo*), violas and cellos; the 'Eight Polish Dances' of 1622 for 2 oboes, 2 bassoons, 2 trumpets in C, 2 trombones and strings. The 'Nova Casa' by Jarzębski is scored for 3 violins and harpsichord continuo, and the 'Tamburetta a 3' for a violin or trumpet in C, 2 cellos or trombones and harpsichord continuo. Works included in this section clearly show similar trends prevailing in the whole of Europe during the sixteenth century, but they are not interesting on purely historical grounds alone. They have great contrapuntal simplicity and are an almost monastic austerity, but their convincing beauty should give performers moments of sheer pleasure and joy.

The vocal music contained in sections V and VI of the volume, though offering valuable documents of this type of work, will probably be of smaller interest to English musicians. A book designed to reach the English-speaking reader should have had the translation of Polish texts not at the end of the volume but placed below the Polish; and if this was found impossible they would have been better placed immediately next to the music.

Let us now turn to the commentaries occupying the first 44 pages of the volume. It is stated at the very beginning that the volume "should not be treated as a learned but rather as a practical publication, directly destined for performers, for students in schools of music, for vocal and instrumental ensembles, and for those who find pleasure in music". Accepting this statement at its face-value one wonders (a) why the potential performer (harpsichord player or pianist) was not given an edited work with all the necessary marks and expressions; (b) what reasons, save chronological, dictated the choice of these and not other pieces (the editions publish, for instance, the motet by Wacław of Szamotuły, 'In Te Domine speravi', one of the most beautiful Polish motets of the sixteenth century which however has already four times appeared in modern editions¹, while another motet by the same composer, 'Nunc scio vere' or his 'Lamentationes Hieremiae Prophetiae' remains unprinted in modern publications; the present volume also includes nine short songs by anonymous composers which are highly interesting for their diversity, but there is no work by Borek, Paligoni, Gawara or Wartecki); (c) did the editors hope that the English performer would be able to sing in Polish. The English translations at the end of the volume give only the meaning and are not fitted to the music. On p. 13 we read: "In the music of the Polish Renaissance we find the humour of Rey, the social ideas of Modrzewski, the liberation from the bonds of the theological ideology given by Copernicus, and the profoundly individual declaration of the master of poetry, Jan Kochanowski". But the English reader must accept this statement on trust, for he would hardly know who these men were or what they did, except, of course, Copernicus. And even here he would be sceptical about the implication that Copernicus im-

¹ (1) In 'Monumenta musices sacrae in Polonia' edited by Abbé Surzyński (Poznań, 1887); (2) in the 'Cantica Musices Sacrae in Polonia' edited by Abbé Gieburowski (Poznań, 1928); (3) in the music section of the symposium 'Poland: her History and Culture', though only partially, i.e. the first part of the motet, edited by Jachimecki (Warsaw, 1929); (4) in a complete form edited by Szczepańska and Opieński (Warsaw, 1930).

pressed the music of the Renaissance by liberating it from the bonds of theological ideology.

Another passage, on p. 15, reads: "The role of music in the struggle between the contradictory ideological currents, *i.e.* the role of music in the class struggle of that epoch, has not been perceived." I wonder whether the English reader will deduce from this, as the editors do, that a new interpretation of musical facts and monuments is called for and a revision of the methods employed in the analysis of Renaissance music has now become necessary. To enable the English reader to grasp the ideological implications of the commentaries, two passages may be quoted, the first from a book and the second from an essay on the same subject and by the same authors published in Polish two years and one year earlier than the present volume.² They are here translated into English:

We have inherited from the bourgeois history of Polish music a falsified picture of the music of the Renaissance, because it failed to notice the connection between the musical features on the one hand and the social movements, the fundamental trends and the intellectual currents of the period on the other, and because it failed to assert the part which music played in the struggle of these two currents, that is, in the struggle of the classes.

In the second passage the authors explain the reasons for being able to divide and subdivide the music of the Renaissance into periods and sub-periods, and write as follows:

The decisive factor here is the strengthening or weakening of the lay or religious currents, and of the form in which it expresses itself. This periodization is the result of the objective processes of the social development occurring in Poland during the second half of the fifteenth and the first decades of the seventeenth centuries, though as far as music is concerned it is difficult to talk about the full synchronization in time of both these processes. *The well-known pronouncement of Stalin on the retardation of the superstructure in relation to the basis sufficiently explains this asynchronization.*

These two short extracts, especially the italicized sentence of the second one, clearly show the editors' inclination towards employing Marxist-Stalinist dialectics, though the reader of the volume under review has been let off comparatively lightly.

It must be admitted, on the other hand, that these editors have done well to let some fresh air into the stuffy and fusty atmosphere of this very important period in Polish history, when the nobility and gentry lavished expenditure on appearances and grudged money for education while claiming every right and privilege for themselves; when the Church appeared to have forgotten its duties and was concerned rather with outward demeanour and ritual; and when the ordinary people, poor, coarse, ill-educated or illiterate, but sound at heart and sane in mind, were beginning to become aware of their strength. They write about the rivalry of the two most important trends of the time, the lay and the religious, about the great achievements during the Reformation and about the fatal decline as the result of the Counter-Reformation in Poland. The important facts of the emancipation of instrumental music from its vocal bondage and of the intrusion of folk elements into cultivated music are well presented and elucidated. On p. 26, for instance, we read:

² (a) 'Muzyka Polskiego Odrodzenia' by Zofia Lissa and Józef Chomiński (Warsaw, 1953); (b) 'Muzyka Polskiego Odrodzenia' by Zofia Lissa and Józef Chomiński, 'Musicological Studies', Vol. III (Gacow, 1954).

Here we meet with arrangements of melodies having a distinctly folk character, and also arrangements of Christmas carols; though as transcribed for the organ they have lost their original character, they have yet kept their own particular accent. They are a phenomenon similar to the folk or secular *cantus firmus* in the masses of the Netherlandish or Italian composers, they are a sign of the laicization of the forms of Church music.

It was the Reformation which consolidated the two main currents of the Renaissance: the vernacular tongue as the basis of religious song and the folk element in the musical texture itself. Both these elements multiplied the number of listeners and performers, and increased the output of Polish carols. But they also resulted in a kind of ethical rigidity and certain ascetic tendencies which opposed the intrusion of lay elements into sacred music. Palestrina's 'Missa Papae Marcelli' at once recalls these practices, which were the main musical topic of the Council of Trent.

The strictly musical commentaries are of the greatest value. They are the result of the editors' erudition, careful investigation and research into the medieval music of Poland. Many new facts are brought to light and dealt with in scholarly fashion. No one can doubt the knowledgeable sincerity that dictated the editors' discussion of the activities of the Counter-Reformation in Poland and the regression in social relations, the quantitative increase in musical culture and the appearance of cosmopolitan elements which weakened the national current in Polish music and put it again at the service of the Church. The English reader will find in this volume, perhaps to his utter astonishment, an immense source of information concerning Polish music of the sixteenth and seventeenth centuries in all its aspects.

Such a publication as this, with all its shortcomings, is a praiseworthy achievement and, if only partially, it does help to fill the gap created by the lack or disappearance of printed Polish music of, roughly speaking, the time before Chopin.

This volume, clearly printed, magnificently produced, illustrated and illuminated is, relatively speaking, not an expensive book. It should satisfy the taste of many a student, even a fastidious one.

C. R. H.

Verdi, *Requiem*. New Edition, revised and re-engraved, with the original Latin text and new English translation by Geoffrey Dunn. Vocal Score. (Ricordi, London, 12s. 6d.)

Whatever may be said about any translation of the liturgical text of the Mass for the Dead, it is good to have a vocal score of Verdi's great work much more finely engraved than the old Ricordi score and more likely to withstand wear and tear. The publishers must also be commended for making this a practical edition for concert use by giving cue numbers and letters to correspond with their conductor's and full scores and even indicating the places where the choir is to stand and sit. The chief interest, however, is Geoffrey Dunn's new English version, whether one agrees in principle about its being required or not. Mr. Dunn has long been known as an ingenious and resourceful translator, particularly of opera, where he has also often been delightfully humorous, as he could not allow himself to be here. One almost regrets this and cannot quite help being sorry that the last has now been seen (and heard, if it ever was heard) of the old translation of the first two lines of

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

as

With Thy sheep, Lord, deign to mate me,
From the he-goats separate me.

The he-goats, whose sex had to be specified not from any masculine courtesy but for the sake of the scansion, have gone for ever; indeed there are no goats left at all, not even nanny-goats. It will be seen, too, that the rhyming triplets of the "Dies irae" section have been abandoned, which is rather a topsy-turvy expedient, since rhyme is abnormal in Latin poetry and normal in English. The three lines quoted above now read:

In Thy sheepfold let me enter,
Do not herd me with the guilty,
Set me there upon Thy right hand.

It should be said at once that this is by no means the happiest specimen to choose from Mr. Dunn's version, which indeed is nearly always far better than that. The false stress "*right hand*", which the music tends to accentuate further, is unsatisfactory. On the other hand it is undeniable that the sacrifice of the rhymes, although it makes the text ungraceful to read, is more than justified because it enables Mr. Dunn to keep much more faithfully to the original words than the necessity of finding triple rhymes would have done; and it is also worth emphasizing that in performance, where the words are after all sung to Verdi's own rhythms and frequently repeated, the absence of rhyme will be scarcely noticed in most places.

The need to translate line by line could not fail to involve Mr. Dunn in some perplexities. Where a quart will sometimes go into the pint-pot of terse Latin, he cannot get it all into the English measure. "Teste David cum Sybilla" has to get rid of the Sybil and becomes "This was David's revelation". On the other hand, to turn the three lines of "Rex tremendae" into four has the double advantage that the whole sense of the words can be brought in and that some repetition is dropped from the musical setting. An attempt to get near the rhyming scheme in the "Tuba mirum" is not particularly successful, for it emphasizes rather than conceals the translator's unavoidable subterfuges:

Trumpets sounding loud as thunder
Call the buried dead from slumber,
To the throne of God Almighty.
Death shall marvel, Earth shall wonder,
When departed generations
Rise again to answer judgment.

But if this shows a certain embarrassment, it is quoted mainly in order to exhibit Mr. Dunn's ingenuity in finding good English phrases to fit the musical line while faithfully keeping to the drift of the original words.

The prose passages are at least equally good. It is true that the ideal procedure would have been to preserve the words of the Anglican liturgy, but since that could have been done only at the expense of the musical phrases, a substitute is preferable, if it is as good as the following specimen of Mr. Dunn's version:

Oh Lord, deliver them from the mouth of the lion, that they may not be swallowed up by Hell and perish in its darkness: but may Michael raise his holy sign and lead them onwards into Thy clear light of heaven, which Thou didst promise of old to Abraham and his seed to the last generation.

Let nobody say that Mr. Dunn has laboured in vain and that his publishers have been extravagant, even if most choral societies continue to sing the Requiem in Latin.

E. B.

Bläsermusiken aus dem 16. bis 18. Jahrhundert, ed. by Emil Hoffmann. pp. 63. (Merseburger, Berlin; Musica Rara, London. 10s. 6d.)

This charming and nostalgic music, with its romantic associations of watch-tower and city waits, cannot have been often printed in a quasi-popular edition; this is the first time I have seen a collection of it under one cover. For various reasons this does not come under the category of an edition for specialists; it seems to be aimed at the student of lively curiosity who ranges abroad in search of new horizons. As such it is to be welcomed. A number of composers are represented, including the important music of Pezel (here spelt Pezelius), but there is nothing by the Gabriellis; however, for a small book much ground is covered, and the omission of perhaps the most exciting of the Renaissance brass writing, though disappointing, does not invalidate the book, though the selection seems capricious because of this.

The editing is also capricious. No sources are given, and the notes are scanty. There is thus all the more reason for greeting the peculiar notation adopted with suspicion; I should say that it is not to be trusted. On first opening the book one sees a piece by Samuel Scheidt transcribed into two-stave piano music, with an E \flat major key-signature and sundry indications like *mezzo forte* and the hairpin *decrescendo* sign. One feels at once that here is a frank piano arrangement, designed to introduce the music to the unsophisticated in terms of modern practice. No problem here, if the intention is acknowledged and the convention accepted, but this editing is nowhere acknowledged and the number of staves and method of notation is different for almost every piece. For instance, the 'Gagliarda' by Moritz, Landgrave of Hesse, on p. 8 is on five numbered staves and without any indications of tempo or dynamics. One assumes that it is an accurate and unadorned transcription of the original manuscript or edition, with the conventions of the time accepted and unaltered. Incidentally, no indication is ever given as to the probable instruments employed; surely this would be a more valuable speculation than some of the problematical and anachronistic dynamics that have been inserted. For several of the pieces bear almost as many tempo and expression marks as a work by Mahler, and I cannot feel that they are idiomatic, contemporary or justified, unless this is a work for the amateur at the piano, in which case he will be mystified by those pieces in open score and without markings, presumably as their makers left them. There is no consistency about the number of staves or even the number of parts to one stave: one piece has been transposed and the transposition acknowledged; are there any where it has been done without acknowledgment? However, here is charming music, and anyone who is led to investigate further by this book will be richly rewarded. I would suggest that he should make

the acquaintance of Andrea and Giovanni Gabrieli, for a start. The book has considerable worth, in spite of its shortcomings, but whether it is worth half a guinea I leave to those who see it; it is a tiny book.

P. J. P.

Britten, Benjamin, *Canticle III, 'Still falls the rain'* (Edith Sitwell) for Tenor, Horn and Piano, Op. 55. (Boosey & Hawkes, London, 10s.)

Britten's *Canticle III*, written in memory of Noel Mewton-Wood, belongs to the same year as 'The Turn of the Screw' and is designed on a closely similar principle. There are six song-verses, corresponding to the opera's sixteen scenes, linked in a similar way by instrumental variations on an introductory theme. The theme consists of a 16-bar melody on the horn, which introduces all twelve notes and is symmetrically constructed in pairs of phrases. The first phrase, introducing five notes, is answered by its inversion, introducing five more. The remaining two notes occur in the third and final phrase, in which again the first five-note sequence (discounting repetitions) is answered by its inversion. The piano harmony, beginning from the major third on a low G \flat , passes through a highly dissonant chromatic progression and ends on a high B \flat , with its bare fifth, above the horn's long-held low B \flat . In the variations that follow the structural principle of the horn's melodic line is consistently adhered to, while the actual melodic content is varied. Whereas in the theme the first five-note phrase opened with a whole-tone tetrachord, in the variations it becomes successively a dominant-seventh arpeggio, a chromatic scale fragment, an arpeggio of rising perfect fourths, a quintuplet on one note, and an arpeggio of rising perfect fifths. The piano harmony begins each time from the same low major third on G \flat , makes its way through similar but not identical progressions to an identical short coda over the horn's sustained low B \flat , resolving on to the original fifth on B \flat . The six verses, all firmly anchored to this B \flat chord, all begin with an identical refrain ("Still falls the rain"), and then from verse to verse gradually extend their tonal and melodic range in directions suggested each time by the preceding instrumental variation. Finally instrumental variation and verse are combined in Variation 6, where above the horn's melody, built up still in five-note phrases and their inversions, but consisting now of diatonic scale-fragments in B \flat major, the voice in rhythmic unison sings the inversion of each of the horn's phrases—a device similar to that with the two voices at the climax of the *Canticle II* ('Abraham and Isaac'), and used for the same purpose, to suggest, with a marvellously serene and impersonal effect, the voice of God. During this section the piano is silent, until horn and voice resolve at last on to their unison B \flat , over which the piano repeats finally the recurring harmonic coda to the variations.

What compels attention to this elaborate structural scheme is the shattering descriptive and emotional power of the music. It is as gripping and beautiful as anything Britten has ever written, comparable, for those for whom this is the only absolutely safe recommendation, with his earlier work for tenor and horn, the 'Serenade', though as far from it in mood and style as could possibly be imagined. Overwhelmingly dramatic, almost desperately wild and brutal in its translation of the imagery of the

text ('The Raids 1940. Night and Dawn', one of the most lucidly and powerfully communicative of Edith Sitwell's poems), resolving into consonance and peace only at the very end, it is an unforgettable experience, and must be ranked among Britten's very greatest works.

C.M.

Addison, John, *Carte Blanche*, Ballet Suite. Full Score. (Oxford University Press, 12s. 6d.)

This ballet suite has five movements and makes a good splash of colour by means of pungent harmony, imaginative scoring and impulsive rhythms. Looking at the problem realistically, is a composer being fair to himself by divorcing his music from choreography and décor and expecting it to stand squarely on its own feet? The first movement of this suite, which is the longest, gives the impression of scrappiness, but it is no doubt ideal for its original function in the theatre.

B. W. G. R.

Finzi, Gerald, *Concerto for Cello and Orchestra*, arr. for Cello and Piano by Harold Perry. (Boosey & Hawkes, London, 18s.)

Rubbra, Edmund, *Improvisation for Violin and Orchestra*, Op. 89, arr. for Violin and Piano by Franz Reizenstein. (Lengnick, London, 6s.)

Gerald Finzi has died leaving his last work as an indication of what he might have done had he lived. In his cello Concerto he at last throws off the inhibiting tendencies that thwarted the full realization of his musical possibilities; it is a magnificent work. For the first time he has conquered his fear of the big gesture, full-scale construction, broad, easily flowing melody; these things abound in this work. Eloquent and difficult writing for the cello is found in the flanking movements, and the middle *andante* sings with a heartfelt loveliness; diatonic and comparatively simple in texture it remains, but, unlike his earlier work, these things have strengthened; they are a part of his intention, no longer a sign of what he dared not do. The work is his monument; if there is any perception and justice in the world of music (one sometimes doubts it) it will live.

Rubbra still presents a problem. Basically, he seems to be a diatonic conservative with modal leanings, but he is apt to do some queer incidental things, witness the opening of his 'Improvisation'. What key is it in? E \flat supplies the final chord; but this rhapsodic opening melodic passage is as full of augmented and diminished intervals as a note-row; indeed, it looks very much like one, at first glance, but it is not even as simple as that. An evanescent tonality is felt in it, and the E \flat pedal survives flat contradiction in a context of sharps. This complex opening section has a contrasted section, *lento*, of stark simplicity, which returns at the end; a somewhat spiky and forbidding piece, interesting rather than soothing.

P. J. P.

Gibbs, C. Armstrong, *Awake, awake* (Isaiah LI & LII), Motet for Tenor, Women's Choir and Piano (or Organ). (Oxford University Press, 1s. 6d.)

Hadley, Patrick, *Fen and Flood* (Charles Cudworth), Cantata for Soprano, Baritone, Chorus and Orchestra. Vocal Score. (Oxford University Press, 6s.)

Fanfares with added sevenths, languorous cadences with added sixths, chromatic sequences with yearning appoggiaturas—all these might suggest that Armstrong Gibbs has assembled his work rather than composed it. Yet dated and eclectic as some of the style may seem, the whole is infused with a personality, generous and distinctive. The vocal parts, though they sometimes present subtle harmony, are grateful and smooth, offering, as so many choral pieces do not, lines which are long enough to repay beauty of tone. In fact, short as it is, the piece is for an ensemble moderately skilled which "likes a good sing".

'Fen and Flood,' first performed at Cambridge in 1955, was a substantial item in this year's King's Lynn Festival, for which purpose Dr. Vaughan Williams made the arrangement of the original male-chorus parts for mixed choir. That act is itself a better recommendation of the piece's worth than a review. Music and words combine in a regional pot-pourri in two parts, the first a lightning history, breezily told with delightfully direct music, of the fens till the time of their triumphant draining by the Dutch, the second an interlude of folksongs followed by 'Floods', 'Calm' and final hymn ('St. Nicholas'). Some of the music and words are traditional, notably the beautiful 'Walsingham' (of Byrd's and Bull's variations), which here seems all too short. One's only doubt is whether the sudden change to realism in the depiction of the floods, with its winds rising and telephones ringing, really fits the scheme, and whether, if admitted, the vast natural catastrophe ought to receive so cursory a treatment. The libretto falters here: "Hurry along there, hurry along" evokes the fretful bus conductor and "The waters shall not win" the tired cabinet minister. Prof. Hadley sets the latter cliché with merciful brevity.

It would be a great pity if this Cantata's appeal were thought to be local only. Homespun it may be, but it looks to be hard-wearing, full of variety and technically suitable for the average choral society. Its accompaniment can be entrusted to two pianos and some percussion.

I. K.

Fricker, P. Racine, *Sonata* for Horn and Piano, Op. 24. (Schott, London, 12s. 6d.)

Stravinsky, Igor, *Canticum Sacrum ad honorem Sancti Marci nominis* for Tenor, Baritone, Chorus and Orchestra. Vocal Score. (Boosey & Hawkes, London, 10s.)

Orr, Robin, *Jubilate in C* for S.A.T.B. and Organ. (Stainer & Bell, London, 9d.) *Te Deum in C* for S.A.T.B. and Organ. (Stainer & Bell, London, 1s.)

Seiber, Mátyás, *Four Hungarian Folksongs* for Voice and Violin (English Words by A. L. Lloyd.) (Augener, London, 4s.)

Fricker's Sonata got off to a bad start with a very unsatisfactory first performance. In print it remains rather inaccessible. In mood and tone

it is not unlike the earlier Sonata for violin and piano, which is one of Fricker's most difficult works to know. This one is still more so, quiet, intimate and elusive, thematically, harmonically and formally. The middle movement, a scherzo with two chorale-like trios, is clear in form, with relatively little modification of the material in the repetitions, but the vaguely sonata-like organization of the contrasted thematic groups in both the first movement and the last (which is entitled 'Invocation') is hard to pin down or grasp. There are certain harmonic puzzles too, possibly to be elucidated by serial analysis, since Fricker begins both first and second movements with a clear twelve-note statement. As so often in his music, however, he later either drops his twelve-note constructions or disguises them so well as to defeat analysis. This of course is all in the music's favour. What is certain is that the work is as sure and clear of purpose as any other by Fricker, but the full revelation of that purpose will have to wait for a good performance, which may well show it to be a work not only of the same character but also of the same high quality as the Sonata for violin and piano.

The 'Canticum Sacrum' is the most ambitious work so far of Stravinsky's latest serial phase. It is a setting in five movements, preceded by a Dedication, of extracts from the Vulgate, for solo tenor and baritone, chorus, fifteen wind instruments (no clarinets or horns), harp, organ, violas and double basses. Each of the three central movements is composed strictly on a twelve-note series—a different series in the second movement, a tenor aria, from that of the choral third and fourth movements. The rest of the work is not serial, but the fifth movement, except for one or two tiny details, is an exact cancrizans version of the first. These two movements, in Stravinsky's earlier powerful dynamic harmonic style—something like that of the first movement of the 'Symphony of Psalms'—are the most easily accessible in the work and the easiest to sing. The tenor aria is in the very difficult style of the 'Three Shakespeare Songs' or the 'In Memoriam Dylan Thomas', and the third and fourth movements contain elaborate canonic and contrapuntal sections for the chorus that make the middle movement of the 'Symphony of Psalms' seem relatively easy of intonation. The contrapuntal lines throughout have nevertheless a genuine and expressive melodic impulse that quickly implants them in the memory, and thus lessens the vocal difficulties. This score offers no more than a fascinating skeleton of the music, but a work of great beauty, power and genius can be recognized in it.

The two works by Orr owe something to Stravinsky (the old diatonic Stravinsky) in their harmonic style, with sharp and gritty harmonic clashes within the key, the conception of which (C major in both) is broad. The choral writing, especially in the 'Te Deum', which is the more ambitious work, is fairly difficult, but effective and grateful in both. Lively and inventive, both pieces are congenial in style and well worth the attention of choirmasters looking for something fresh and genuinely modern, yet not too problematical. Both works have an important and attractive organ part that will greatly please the player.

Seiber's 'Four Hungarian Folksongs' make an effective contribution to a rare medium. The four tunes are very varied in style and mood, all attractive and the two slow ones very beautiful—though the English translations for these unfortunately are not so successful as those for the

quick ones, which are brilliant. The accompaniments make genuine compositions of them, not mere settings, heightening the expressiveness of the tunes without ever imposing their own expressiveness.

C. M.

Wellesz, Egon, *Suite* for Flute, Oboe, Clarinet, Horn and Bassoon, Op. 73. Score. (Sikorski, Hamburg.)

The traditional sounds first heard from the horn do not usher in an essay in Dr. Wellesz's more luscious style, but a three-movement suite in a highly-flavoured chromatic texture (tonics, perhaps, but few dominants). The two pithy allegros evoke the breezy animal spirits of a skilled wind quintet, the lines jagged but the form crystal-clear, and the slow movement in contrast offers a strange nocturnal beauty, although an evanescent one.

I. K.

Vaughan Williams, R., *Sonata in A minor* for Violin and Piano. (Oxford University Press, 12s. 6d.)

A particular type of chordal figure haunts the V. W. violin Sonata: it is the familiar basically triadic formula of opposing harmonic streams. Never quite successful, his chamber music makes a fascinating study. Is his normal musical thinking too broad for the narrow confines, delicate balances, and quick intellectual processes of chamber music? The first movement of the present work is called, characteristically, 'Fantasia'. It is; but this typical shrugging off of the intellectual aspects of the musical art may provide a clue. Even among his symphonies only the F minor is a completely concise and intellectualized formal structure; perhaps because of its tearing passion, perhaps because, in turning to a more contemporary idiom to express the hard fury in his soul, V.W. also adopted the cold intellectual formality of the "contemporary" idiom. "Affectionate" is a word that is as often used about his minor work as "rugged" is about Sibelius. Affectionate this violin sonata is, with odd traces and fingerprints, the ghosts of past works; the spirit of a certain lark momentarily haunts the cadenza at the close of the last (variation) movement. There is no slow movement; a bitty scherzo (John Jaybird) takes its place. Perhaps the most successful of this not too fortunate family?

P. J. P.

Französische Klaviermusik des 18. Jahrhunderts, ed. by Walter Georgii. (Arno Volk Verlag, Cologne.)

Scarlatti, Domenico, *Ten Sonatas* for Harpsichord or Piano, ed. by Walter Georgii. (Arno Volk Verlag, Cologne.)

Lang, C. S., *Ten Short Preludes and Fugues for Organ*, Op. 70. Books I & II. (Augener, London.)

If one frankly accepts the two albums of easy eighteenth-century keyboard pieces selected from their respective sources, then there can be nothing but praise for them. They are delightfully produced, well printed, most intelligently selected, with excellent notes giving sources, ornaments and other information. It remains tenderly to inquire the price? It makes such a difference: these excellent little albums would be a boon to the

intelligent teacher or the amateur if only exchange has not bedevilled their cost.

There are two kinds of musicians: organists and others. The others (to whom the present writer belongs) are apt to view with some mystification a strange world in which John Sebastian Bach is, apparently, accepted as of the same order as Reinberger and Karg-Elert, not to mention even lesser lights who shall be nameless. Doubtless many an organ-loft pants through all its diapasons for these neatly turned nonentities; but may a mere non-organist speculate on the fate of seven-eighths of organ music since Bach if it had been written for anyone but organists? It is only fair to add that these pieces were selected from a piano set, 'A Miniature 48', and have pedagogical purpose; but oh! what a gloomy and long shadow has been cast by the Thomas Kirche.

P. J. P.

Radcliffe, Philip, 4 Songs for Voice and Piano: *Lucifer in Starlight* (Meredith); *Meg Merrilies* (Keats); *Now fades the last long streak of snow* (Tennyson); *Tears, idle tears* (Tennyson). (Stainer & Bell, London, 2s. 6d. each.)

'Lucifer in Starlight' is not a poem that suggests itself for musical setting, fine though it is; I was very much surprised, therefore, at the success Philip Radcliffe has made of it. The song has a dark passion and a genuine awe. The other songs are all worthy of attention; 'Meg Merrilies' is really attractive, and suggests an amalgam of the ballad type of song with some more modern idioms; 'Tears, idle tears' has atmosphere, but I felt that 'Now fades the last long streak of snow' was inclined to wander.

P. J. P.

CORRESPONDENCE

To the Editor of 'Music & Letters'

TELEMANN'S COLLECTED WORKS

Sir,

In your issue of July 1956 I was pleased to see a review of Telemann's "collected works" by Mr. Thurston Dart. But my pleasure changed to surprise, and annoyance almost equalling Mr. Dart's, as I read farther. I do not usually consider reviews of music as anything more than the expression of the reviewer's personal opinion doing little harm or good, since reviewers are rarely performers of Mr. Dart's calibre. Mr. Dart is, however, continuously in the public's eye, and I fear that his comments will do great harm to a composer who seems to have been the *bête noire* of Bach and Handel biographers.

Mr. Dart's criticisms cover several main points:

(1) that we require selections and not complete editions of old masters;

(2) that Telemann's music, although enjoyable to perform, makes dull listening;

(3) that the Bärenreiter edition, by different editors, is faulty in the realization of the bass, the ornamentation, the bowing in the parts available on hire, the notation; offering too much in some respects (ornamentation, continuo realization) and not enough in others (dynamics, which to me are obviously related to the ornamentation, and explanation of the ornaments).

I should like to deal with each of these points separately:

(1) Only a selection of Telemann's music is to be published, not the complete works. This is made clear in the biography of Telemann by Erich Valentin. Mr. Dart, in particular, attacks the publication of the complete set of 'Der harmonische Gottesdienst', a work which made Telemann famous throughout Germany. These 72 cantatas, one for each Sunday and Church Holy Day (excepting Maundy Thursday and Good Friday, when no music was allowed in German Protestant churches), are the first complete alternative to J. S. Bach's set we have had published in recent years. I do not venture to compare these two sets musically, but Telemann's have a strength and beauty of their own, and an alternative is needed even if it be only of the moon to the sun. Mr. Dart, further, calls Telemann's preface to the cantatas "most patronizing". But even he must admit that it is precisely from the instructions given as to the method of performance that he and the world are able to make their own deductions about performance. It seems to me that many recent performances of *secco* recitative in the Italian style would have been much improved if the executants had read this "most patronizing" preface.

Reverting to the selection of the music to be published, I have a quarrel with the Bärenreiter Verlag as well as with Mr. Dart. In the volumes devoted to the works without continuo, where are the solo viola da gamba

sonatas? That omission leads to the conclusion that everyone could make his own choice and would prefer not to be beholden to an editor. I have the same criticism to make about certain volumes in 'Musica Britannica'. Is it not reasonable to be grateful to any publishing-house which offers us a complete edition of anything, even if this does not apply to Bärenreiter in this instance? We can make our own selection and are not compelled to buy anything we do not want.

(2) Telemann's works are said to be uneven in quality and therefore selection is desirable. But are not the works of other composers similarly uneven? One need look no farther than Mozart and Schubert.

It should be remembered that both Bach and Handel admired and used Telemann's music, and that Bach transcribed at least one of his works for the organ. Mr. Dart himself has performed Telemann's work fairly often and must know that in both quality and variety his chamber music, suites and light operas were unsurpassed in German music before Bach. Telemann's chamber music is probably played more often to-day than that of any other composer, though perhaps not at concerts. I would suggest that this is in itself a good enough reason for publishing.

The suggestion that Telemann's music is dull is often due to bad performances. It is, I find, much more difficult to play than Bach's. One has often heard appallingly distorted performances of Bach, but his essential greatness usually survives. With Telemann, unless one finds the right tempo, phrasing, etc., the result can be as bad and unpleasing as a hasty performance of a work by Chopin.

(3) The 'Methodical Sonatas', which Mr. Dart says ought to have been published without realization of the continuo, have in fact been so published as a companion-volume at about half the price of the fuller version. Both versions have now been available for over eighteen months and a consultation with any of Bärenreiter's agents in this country would have enabled Mr. Dart to eliminate one complaint from his list.

On one point at least I am in complete agreement with Mr. Dart: the continuo realizations in some of the volumes are beyond description. But I cannot agree that the use of Telemann's eighteenth-century notation should be dismissed as faulty and that it should have been altered to the admittedly more precise modern notation. Interpretation of old notation is still capable of being changed as new sources come to light. Why not leave it to the player to play what he feels to be correct, just as Mr. Dart suggests for the continuo?

Finally, I can only imagine that Mr. Dart, in his disappointment about the quality of the editing, has confused the editors with the composer, and complain that he selected for review only four of the nine volumes available.¹

London, W.1,

LEONARD LEFKOVITCH.

18 August 1956.

Sir,

The July 1955 issue of 'Music & Letters' (Vol. XXXVI, No. 3) carried, at pp. 287-291, my review of 'Anuario Musical', Vol. VIII. At pp. 289-290 of this review attention was called to certain inaccuracies,

¹ Mr. Dart did not "select" these four volumes for review. They were all I had sent him and all I had ever received from the publishers.—Ed.

inadvertences and omissions to be found in two of the articles published in that volume. The author of the two criticized articles ('La obra musical de Morales' and 'Palestrina y los "Magnificat" de Morales') has now in the immediately succeeding volume (IX) of 'Anuario Musical' returned to print with an article entitled 'Cristóbal de Morales y Francisco Guerrero: su obra musical' (Vol. IX, pp. 56-79), in which he meticulously corrects all the various errors to which I had called attention in my 'Music & Letters' review. At the same time, however, he fails to allude overtly in any manner whatsoever to the said review. Yet it can be established beyond doubt that he did indeed have the review before him at the time of compiling his article. The following statement appears at p. 79, lines 28-29, of 'Cristóbal de Morales y Francisco Guerrero: su obra musical': "El madrigal 'Quanto lieta sperai', que en la pág. 92 continuamos atribuyendo a Morales, es obra de Cipriano de Rore, como ya demostró Mr. Stevenson". The first and only allusion I have ever made to Rore's authorship of this madrigal is to be found at p. 290, lines 7-10, in the very review our criticized author refuses to cite or acknowledge in an article of supposedly prior date now offered to the public.

This rather lengthy and even perhaps tedious clarification becomes necessary, not because I wish to be given credit for my work as a reviewer, but rather because 'Anuario Musical' IX goes to library shelves with a "1954" date of "publication". While no doubt the criticized author does in a certain sense pay tribute to his reviewer when he publishes a "pre-dated" errata list, nevertheless the larger public in years to come may question your editorial judgment in having accepted a review for publication in July 1955 which would seem to duplicate an errata list already carefully compiled in a "1954" publication—not to mention my apparent sloth (coupled even with bad faith) in having offered to you such a review for publication.

I therefore ask you to be good enough to publish the present letter in order to place on record the true chronological sequence of the review found at pp. 287-291 in the July 1955 issue of 'Music & Letters' and of the article found at pp. 56-79 in 'Anuario Musical' IX.

University of California,
Los Angeles 24, California.
1 October 1956.

ROBERT STEVENSON.

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